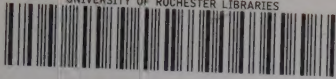


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ART
PRINCIPLES
IN
PRACTICE



HENRY R. POORE



THE UNIVERSITY
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By HENRY RANKIN POORE

THE CONCEPTION OF ART

PICTORIAL COMPOSITION

ART PRINCIPLES IN PRACTICE



"HERCULES WITH THE BOW."—by *Émil Bourdaille*.

In the Greek antique the Fighting Gladiator is the most conspicuous example of the principle of Opposition—this in modern art.

"Hercules the archer in the Luxemburg is one of the most inventive and satisfactory sculptures of to-day. Achieved as early as 1908, it marks a turning point in modern sculpture. . . . Here we see the true man of strength, half God, half fool of classic legend, but in a way that is new, interpreted in a fresh but not un-Greek manner."

STANLEY CASSON.

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ART PRINCIPLES IN PRACTICE

FOR
THE STUDENT AND LAYMAN
IN ART

By

HENRY RANKIN POORE

MEMBER OF THE NATIONAL ACADEMY, NEW YORK
SOCIETY OF ARTS AND LETTERS, PARIS

WITH 80 ILLUSTRATIONS

NEW YORK : LONDON

G. P. PUTNAM'S SONS

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1930

ART PRINCIPLES IN PRACTICE



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by

Henry R. Poore

Published, Spring, 1930



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ART GALLERY

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TO MY PUPILS; FOR WHOM
I HAVE ALWAYS SET FORTH PRINCIPLES
OFFERING THESE AS A SUBSTITUTE
FOR THE "RULES OF ART"

66129
A. M. C. 2/29/22

A FOREWORD

IN throwing away much material collected for this book, I have tried to condense into practical proportions a vast theme for people interested in the practice of art, cautioned by the warning of Oscar Wilde; "Overpolish is not respected in an age which has almost lost its power of saying things in its hurry to get to the point."

Havelock Ellis expresses his frequent exasperation in the reading of Croce. "In spite of myself when I go to his works, I play the part of Balaam. I go forth to bless, but somehow I curse." And says Croce himself, "It would be interesting to discover what artists think of these philosophers who attempt to tell them what art is."

When a book on aesthetics, readable by the average man appears, it will not be by a philosopher, a psychologist or schoolman, all of whom delight in long prayers at the altar, but by some man in the street; perhaps an editor, who can translate beauty through the terms of common speech and with the directness which the editorial chair demands.

The relation of *aesthetics* to the *constructive principles of art* is a study not only interesting but com-

A FOREWORD

manding in its importance since beauty is founded on these principles.

Although the most applicable word will be to those who are regularly thinking along *constructive* lines, to others who are striving for a more intimate knowledge concerning art there will, I trust, be found some hints to guide their judgment in the apprehension of its works.

Indeed, as to the layman I am especially concerned that this study of pictures, in revealing the mechanics of production, may appeal as an enquiry into bases of sensation and conception rather than as a scientific scalpel working beneath the surface to expose what might be found merely interesting to the curiosity. I am aware there is a fair number of persons who know nothing of technical art who are practically interested in constructive art. Certainly it is so in literature. Shakespeare and Browning clubs are not maintained by authors, but by the laity. In literature the critical layman takes his delight in reducing the author's thought to its simples in colloquial language and thus analyzing the form of the thought in its creation *from this*.

The effort here will be to show that ideas expressed upon canvas are as dependent for effectiveness upon the *form* of presentation as is the writer's thought.

That the sister art of painting operates through the same principles is a proposition the proof of which opens to a delightful avenue of research.

Analysis of anything that interests us is an engaging

A FOREWORD

occupation having such fascination as leads us toward a game of whist, a classification of butterflies, or any other proposition which may be solved by induction. The reasons in the steps of the manufacture of a work of art and the personal modes in which artists express the same thought, endows the subject with the human element which makes us feel it belongs by right to that "proper study"—mankind.

Havelock Ellis in his "Dance of Life" strives to prove that all life is art—and comes near doing it.

Just as the mathematical problem may be solved either by arithmetic or algebra; or the same conclusion obtained by a woman's intuition or a man's reason, so in art analyses the results which may obtain without thought and without the ability to explain, may be known through their processes to the scientific mind which with the right cue may unclasp the links of the chain of procedure which the unsuspecting will declare he never knew existed, and which the public will take for granted as something beyond its ken.

The reader familiar with "Pictorial Composition" and "The Conception of Art" may find here and there in these pages that an argument upon the principles of graphic art has necessitated a statement already made, but it has always been in amplification of what he finds there, better reserved for the development of this feature of construction than added to what was there stated under prescribed limitations.

Furthermore I am not sure that the reader of "Art Principles" has read or will read the former books.

A FOREWORD

In any event, where he finds these two to overlap it will probably prove an enforcement of truth, and will result in fixing that truth more firmly. The sermon I have held in mind more persistently than any I ever heard—now for forty years—was one in which the preacher hammered home his statements by actual repetition. It remains fixed in memory for several reasons.

It was in the late fall some years ago, on returning from a long vacation the author stood on the corner of 42nd Street and Sixth Avenue, New York, in doubt as to whether he should take the surface car or the elevated railroad. He chose the latter, proceeding diagonally among the passing trucks and cabs with a cross-cut obsession impelled by a four months' sojourn in the country. When part-way over the train came thundering overhead, leaving the decision to the surface car.

Winding his way back he fell into the arms of a Tammany policeman who had had his eye on him. Brushing the hayseeds from his shoulders the protector said, "Me friend, I have noticed that when a man gets on a bit and gets thinkin' of his troubles he sometimes becomes confused. Now let me give you a bit of advice: Whenever you have any thinkin' to do, *don't take the middle of the road for it in New York.*"

The advice seemed good at that time but it grows more impressive with the years.

If this book has any significance to the reader it is

A FOREWORD

that in the practice of art, with the numerous problems which await one at every turn, it is well to have the principles on which art rests so completely at hand that there need be no hesitation when in "the middle of the road."

ORANGE, NEW JERSEY,
January, 1930.

PUBLISHERS' NOTE

IN putting forth this book the publishers realize the completion of an important art series. The uninterrupted sales of "Pictorial Composition" (1903), now in its 14th edition, and its sequel, "The Conception of Art" (1913), have created a widening interest in the subject of constructive art, which, in this final volume is brought to the conclusion planned many years ago.

While the other books have occupied their own range in the practical and conceptual approach to art, it has yet remained to join therewith those principles which underlie both theory and practice, the apprehension of which becomes the basis of critical procedure.

The lack of this foundation in the study of art must be acknowledged to be the weakness of our educational system.

In answering the whys of construction and stating the reasons for the result, it offers the student such fundamental knowledge as makes him an independent thinker, leaving him unbiased by theory or formula. The book is a vital contribution to the literature of art.

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ART PRINCIPLES IN PRACTICE

[1]

ART PRINCIPLES IN PRACTICE

CHAPTER I

RULE VS. PRINCIPLE

ONE should not enter the high plateaus of art in a search for her principles without turning to salute the man who has rediscovered the key which has unlocked and exposed the genius of the constructive Greek mind. Such an one has a right and title to a large domain of this territory.

In Mr. Jay Hambidge, America may take such a pride as is accorded those who have grasped the empyrean torch and flashed it upon the hidden things of earth.

Strange that in the recesses of a sea shell the secret of a mathematically perfect proportionment of constructive elements lay hiding until like the unsung scientist of old our man of the twentieth century also heard its murmur, and caught the meaning.

How admirably did this fit into the Greek philosophy; that especially enunciated by Aristotle; how in keeping with the thought of Socrates declaring mathematical

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measurements to be so large a part of art's formula. It dovetailed perfectly into a scheme of life which sought perfection, and applied with marvelous precision to such forms of art as demanded symmetrical balance.

Construction by this method is therefore scientific, and to this, the expression "rules of art" applies.

There is, however, quite a different angle at which the question of constructive art may be observed. Subsequent centuries have variously made off with the cat's pelt. They have skinned it in many more ways than as indicated by the Greek formula, and in complete ignorance of it. They have indeed produced excellent results by a much broader process of reasoning. Instead of the rule, they have exposed the principle; instead of moulding their thought upon a ready-made formula they have made it individual through the greater elasticity which a knowledge of the principles of art thus afforded.

Quite true, it is possible to arrive at the same destination by either route. The wheels of the vehicle may nicely fit into the grooves of the track, but by this larger method the driver has the opportunity, when he will, of switching at a tangent to a byway, and thence rounding Robin Hood's barn arrive at the appointed place by this other route, possibly giving a greater pleasure to the journey, through a variety of scene.

If there be a recommendation, a reason, aye a necessity for knowing the principles of art, it is entirely an intellectual one. The fault of the average pupil is that he would a dozen times rather be given a rule than think

RULE vs. PRINCIPLE

out his problem over a principle. At once, acquainted with a *principle*, his mind is stimulated to apply it to the case in hand. At this point he *really begins to think*.

And then, if he will have rules he may make them himself. It is a self-made rule that a man can really respect.

To find a criterion is the quest of philosophy. Commandments are written for the children of the race. Adults construct their rules of conduct from higher sources. The search for principles is the stimulus and aim of all education. The production of art *through her principles* is the thesis of this book and clearly independent of the Hambidge formula.

"I hope to show," said Constable in one of his Academy lectures, "that ours is a regularly taught profession; that it is scientific as well as poetic and that no great painter was self taught."

There is both truth and fallacy in Mr. Ruskin's statement:

"It is appointed that power of composition in the fine arts should be an exclusive attribute of great intellect. All men can more or less copy what they see, . . . but the gift of composition is not given at all to more than one man in a thousand; in its highest degree it does not occur above three or four times in a century.

"It follows from these general truths that it is impossible to give rules which will enable you to compose. . . . The essence of composition lies precisely in the fact of its being unteachable, in its being the operation of an individual mind of range and power exalted above others."

ART PRINCIPLES IN PRACTICE

The conclusion of Mr. Ruskin that "one cannot invent by rule" was a perfect reaction to his belief that there *were* such things as "*rules for art.*"

One can burn his ships of both rules and geometric formulas and with a discernment for and mastery of the principles of construction can build a perfectly safe seagoing vessel which will carry him to any port of Art.

What the "geniuses" of Ruskin's pronouncement did three or four times a century, was that they used perhaps unconsciously the full potency of these principles and what he esteemed a miracle was explainable on a perfectly logical hypothesis.

This magnificent and impressive gesture on his part was the result of his never having pursued this subject to its end. He hit it here and there, made good statements and bad, and was willing to say that an analysis of constructive art left lapses as only to be filled by the genius. This would seem like unloading the responsibility of a thorough investigation of this subject upon the shoulders of the genius, and letting it go at that.

The fact of the matter is that there is, in the popular sense, no such thing as a genius,¹ any more than there need be mystery in the development of any material thing.

The principles of art were awaiting their exercise and use when civilization caught up to them. They became formulative, active and practical just as a nation's laws do, *when precedents were evolved to prove them.*

¹ Note: "Genius is merely a talent for hard work."

RULE vs. PRINCIPLE

Greece of the Phidian era *developed* most of them to their full power, the Renaissance *established* them completely in that power. Meanwhile, an intuitive art sense had expressed them in Egypt, Assyria and India; while China and Japan left but few for the completer recognition which plenary representation demanded.

The precedents which became the foundation proof of them may be found by the painter in practically all the masters of the Renaissance but which are known in their highest use and development in Rubens. A study of the works of Rubens with the principles of art in mind has proved that satisfying conviction to painters of all nationalities since his time and has established a recognized code of procedure in art production, in other words, a *standard* to which the term academic is applied. When therefore this term is applied to post Renaissance painters who have accepted and perpetuated a code proven through the use of the masters to be good, it should be accepted as an honor. The recent efforts to discredit the term is but one of the many attempts to establish the *new* by an unwarrantable attack upon the standards established through the ages.

CHAPTER II

THE WAYS OF ART AND ITS DEFINITION

THE approach to the subject of art, be it of yesterday, today, or tomorrow, is strewn with a litter of practical questions which can be answered only by a recourse to the principles out of which art springs.

With these understood, the questions have at least a partial answer and the inquirer may feel a growing strength of conviction and self-assertion as he confronts them. Since knowledge usually awaits the *question*, it may be by this Socratic method that an understanding of art is gained for the average man.

In fact, one may thank his spirit of inquiry as provoking a discussion of those every day queries which the average man is likely to put up; for instance, why, in the shuffle of values are Goya and El Greco now to the fore and Fortuny forgotten; why is Van Marke put in the hall and Gérôme sent to storage; will they ever come back; who does this shuffling; who creates values; is the purchase of any art safe in the face of these changes which revolve upon Fashion; what part do whim and caprice play in the art game; who are the arbiters of reputation; is their judgment safe and well

WAYS OF ART AND ITS DEFINITION

founded; on what authority is the category of "good art" and "bad" handed out and applied; is there a basis for criticism; what is it?

In the Terpsichorean art a committee of masters tells us what we shall dance. Style, in dress and hats, is dictated by one or two autocrats of Paris, and the world is satisfied. Is what we shall look at on canvas and in bronze to be controlled thus, or by a code impersonal and unprejudiced, and which has received the test of the centuries and the sanction of many minds?

The judgment of today, founded upon the newer art of today, is necessarily the day's judgment, stablized as it is by the day's fashion—fashion, the most broken reed on which any innovation may rest. When this is withdrawn it *may* perchance stand without support but only through a strength which fashion knew not of. It must of necessity have linked itself with the immutable principles of art.

Let it be understood before any word of argument is uttered or before we may take a single step in search for its principles that we may expect to find these awaiting us as already fixed, a consensus contributed by each of the arts and through which each operates. The principles of art occupy the same position in æsthetics as does the code of ethics in law.

If there be trouble in the world it comes when these are violated or misapplied and it is only when we return to these that the world runs smoothly. Art makes real progress when its principles are conserved: it falls upon evil days when these are violated.

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The history of the world in its failures and successes is the great and simple analogy which stands in sufficient proof of this.

When, therefore, through the dictation of whim or fancy in the honest striving of original minds to find a newer or better way and there is inaugurated a departure from these, the same result may be expected here as comes to pass in every department of the world's economy.

With art's opportunity for originality and the artist's promptings ever for more and still more freedom, every phase of both of these may be had *within the circuit of the principles of art*.

The demand for newness for its own sake places those who cry for it, in the category of childhood which is ever discarding its toys of yesterday and pleased only with the latest gift from the shop.

The true artist asks only for a *means* of expression and when he finds an individual *mode* he is content.

The natural desire for originality on the part of the public and a like craving to be original on the part of the artist should allow each to meet in a kinship above and founded upon the structure on which art rests.

Originality in no wise is accomplished by merely being different; it is wholly expressed in being one's self. For if art is expression, its origin is the heart of the artist, and the product should be appraised by whatsoever method he has discovered to be his.

To deny him this choice, of whatever kind, is to deny him the "freedom" which is the demand of our present

WAYS OF ART AND ITS DEFINITION

day, and points to the insincerity of those who preach freedom and insist on their own chosen path, unaware that their "oneway" freedom has unwittingly handed them a pair of handcuffs. Freedom within the principles of art discovers many and varied roads leading toward its goal.

A short time ago the author visited the gallery of a young dealer who was just "going into" modern art. He was accorded the privilege of the inner room and privately shown what soon was to be placed on public exhibition. Each canvas bore the imprint of *different*, in the evident effort to be unlike anything else,—especially nature. Whenever an opportunity arose for passing commendation it was cheerfully expressed, but during one of the lapses of silence the dealer inquired, "Do you like this kind of art?"

"I like any kind of art that expresses the eternal principles of art."

"What you may think are the principles of art and what I may think are probably different."

Just here he uttered the fallacy which underlies much of the modern movement. It was equivalent to the reply of the Irishman who was told he was out of step. "Sure, Captain, I'm the only man in the regiment that's *in* step." The principles of art are eternal. Our little calendars cannot date them.

The modern movement in many of its phases has embarked upon its sea of discovery without a chart and lacking a sextant to locate its position. When it collides with the liner carrying its port and starboard

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lights and navigating its course according to the universal laws of the sea, the argument before the shipping board would be; "Well, we made a code of our own and the liner got in our way."

The principles of art are no hidebound *laws*, but instead the freest sort of governance for the expression of ideas; but they float this slogan of the Minute Man, "*Don't tread on me.*"

When Goethe exclaimed, Life is short and Art long, he voiced in part what had been better said centuries before by Epictetus, for the Greek sage coupled with this simple statement the caution that opportunity is fleeting, experiment slippery, judgment difficult.

It is with these four propositions confronting us, all linked by a coordination of sequences, that we must take up the study of art. The length of it, the experiment of it, the fleeting opportunity of it, the difficulty of it.

In the art of primitive nations, the distractions were not numerous. The role of the Egyptian sculptors and painters was limited and easy going, but from that day to this, the expansion of the art germ has continued, giving evidence of as much capacity for growth as the inherent principle in religion or science.

The art of ancient and mediaeval times was set upon pinnacles, above the level of possible familiarity. It spoke to, but was never touched or handled by, the people. Its lessons sounded forth from a palladium sanctified by traditions as from a source divine.

WAYS OF ART AND ITS DEFINITION

In no such case is the art of the present. It, with everything else, has been turned to serve a utilitarian end. It now must minister to our knowledge of current events, expanding the vividness of reporters' tales and advertisers' promises. It has spread itself over the whole fabric of economic conditions. It has clasped hands with literature and declared the alliance to be necessary. It has become the colleague of history, and indispensable in the vast field of fiction and travel. Art today has become universal—overhead, underfoot, and flanks us in along the sides.

Herein we may appreciate the *length* of it—so much longer than Epictetus ever dreamed of—and of a breadth commensurate with its length. Here also lies its opportunity, increasing with the years to the present and following generations.

The *opportunity* is fleeting only as measured by the span of life; to us, much longer than at any time in the world's history. Whereas aforetime the average of life has been below 25, today in art one may be regarded as "promising" at 50.

Practically, to the artist, however, opportunity is usually fleeting; the restless, wind-blown cloud forms, the shifting kaleidoscope of the sunset; the animal, active, moving; the landscape in constant change by the sun; the fleeting, evanescent expression on the face of the sitter, the emotion, a gift of the morning, waning by evening, gone on the morrow. Truly, to the artist opportunity is fleeting, and assuredly so by contrast with the scientist whose theme has awaited him for

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centuries and will continue unchanging for eons to come.

To the student, opportunity awaits him *beyond* the life class. There he merely learns his *métier*. With this behind him his life becomes an expression of ideas, as well as a statement of facts. The expression of an idea is the life work of every artist in every sort of art, the poet, the architect, the painter, sculptor, and musician. Those who would tell us that art has nought to do with ideas flout the opinions of the great thinkers of the world.

"Experiment is slippery"; even more so today than when Epictetus, as a Greek slave, expounded the science of life to his Roman master.

Just as life has expanded and opportunity has enlarged, so have the allurements of experiment been multiplied, the *new thing* become hydra-headed. Voices crowd in on many sides shouting, "Lo here, lo there." The temptation is great *to risk it*. The gambler's instinct is born in each of us, and the line of least resistance is the most alluring of the whole aggregation of lines. Novelty has a charm as appealing as a roulette table and the slogan "Try anything once" is likely to start a quest for which Robin Hood's barn looms in the distance, not the goal, but the turning stake of the chase. What leaves the hand as an arrow aimed at a bullseye returns as a boomerang and is picked up at our feet.

But *experiment* has its uses. Were it not for it, the earth might still be considered flat and America still the haunt of its aborigines. Yet cutting out the world's

WAYS OF ART AND ITS DEFINITION

experiments based on scientific inductions and therefore in line with logical thought, we have left that other grade, the lessons of which are profitable to the child whose fingers are burnt when he handles fire, or the hound who leaves the trail of the stag to pick up a hedgehog.

“Judgment—difficult”: of course it is, and judgment has been put at the end of this brief list as the most important item, its climax. Judgment implies selection from one or more proposals. Just as choice of one’s pursuit of life is the most momentous matter of a life, so is the method of that pursuit its next most important consideration.

Here again experiment is likely to insinuate its claims. There are two and only two methods of judgment, the first is intuitive, in which sort the woman excels. She unwittingly smiles as Jean Jacques Rousseau asserts that *he who thinks is a depraved animal*; because so often she doesn’t have to and arrives more quickly than the man who reasons it out. In many matters it is just as well so.

The other method builds upon the experience of others *who have told the world*. What they have found to be true and good has been placed on record for the guidance of men, from antiquity down. Men have revised and revised; but the kernel of truth has usually been left; and, more often, it has expanded.

Ruskin reminds us that what successive generations have found good may safely be considered to be good. He applied this with emphasis to the history of art,

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which strangely be it said, reached its greatest epochs in times remote from us. The efforts of today in searching for a higher accomplishment have ended in a reckless despair which may now be viewed in the footless extravagances of a delirium which beats its brains at the base of a citadel which it is powerless to scale.

Judgment will indeed prove difficult to any who are striving for progress by the belittlement or overthrow of the standards of Greek perfection or Renaissance accomplishment, essaying to arrest the current of prolonged success by the masters in art, or by seeking original formulas destructive of the immutable principles of art.

We take these as our creed and must do the best with them.

It is by the inductive method that we may arrive at these principles. The specific case is constantly before us, in all those arts that touch and influence us in daily life.

We may enter the sanctuary and when once alive to the forces which have worked, one upon another, in its evolution, the scheme expands to our vision, making clear to the mind the constructive and aesthetic reasons which are contained in it. As we ponder these the eye falls upon the pictures of wall or window, wherein a like sense of structure is expressed. Taking up the book of hymns, by happy chance we may discover a truly great poem, when once more through analysis we may arrive at like conclusions, discovering kindred principles. Finally the music from the organ captivates

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the ear, claiming attention apart from all of these, and we follow it to find in its contrasts and climaxes, its gradations and recurrences, its rhythms and sequences, an expression of those same qualities which, applied alike by the architect, the painter, and the poet, have produced the sanctuary and the adornment thereof, the hymn of praise and its musical accompaniment.

It is by such an experience that we feel our way to the realization of the supreme fact concerning art, that *in whatever sphere it operates, in Painting, Sculpture, Architecture, Poetry and Music, its principles are identical.*

DEFINITION OF ART

Before approaching these principles with a view of applying them to graphic art with which this book is particularly concerned, let us first ask what art is;—a simple question receiving many answers. “The Conception of Art,” of this series, attempts an answer through a review of the most important opinions which the world’s thought has contributed to it and vouchsafes an answer by its author in the following:

“Art is the expression of that power in man that is regulative of the quality of all that he creates for his aesthetic and intellectual pleasure.” A shorter definition is, “Art is the expression of the essential character of a subject.”¹

¹The dictionary definition of quality is “essential character.” In this simpler definition the addition of *pleasure*, which practically partakes of every definition of note, is taken for granted:

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Let us analyze this definition.

Art is "expression"—but before expression there has been the sensation, the emotion, the urge to express, to which the artist must give prompt heed. Walt Whitman tells us that when suddenly aware of an idea, he was ready to sit down on a curbstone or back into an alley and on a convenient envelope put down his reaction—hot.

Oliver Wendell Holmes said when he suddenly felt himself becoming felicitous he jotted down the impression at once, fearing the evanescent emotion would escape him.

The painter receiving a like sensation from a passing suggestion, either in nature or from the mental reservoir, would do well to make it captive without delay. To "get" the sunset, with no opportunity to negotiate its rapid changes nor with light sufficient to develop it, he must have recourse to a rapid pencil sketch, with colors and gradations noted, from which on the following day he may nail it. Impressions, of whatever sort, become possible *expressions*, perhaps on the day after, and, after some training, on the day following, but the third day shows a waning, and on the fourth day, if then neglected, the essence has usually escaped. Sensation, so necessary to expression, demands prompt recognition. We cannot make a date with it.

Expression, from the Latin *ex* and *primere*, to press

for if the essence of a subject is expressed, pleasure in such a result is bound to ensue.

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out, as though under emotion, is suggestive of the artist's mode. It contains a hint also that what is pressed out of consciousness is pressed into form, the finality of the artistic effort.

In our definition it were more suggestive of a *revealing*, in its connection with the "power in man." Art then reveals itself through man the regulator, and the measure of *its* worth is dependent on the measure of *his*. "The power in man" of brain and hand in each individual, is the measure of art's power of appeal. "Art is nature with the man added." His "regulative" thought is the pivot point in the entire endeavor. A reflection of nature without his guiding thought, though possibly beautiful as to its elements, has usually only a scientific interest.

"Of the quality of all that he creates for his aesthetic and intellectual pleasure." What he creates must be for one or both of these two qualities of pleasure.

The first, the more important and more obvious pleasure, is derived through the aesthetic sense. This greets beauty with open arms and is as alert for its reception as the father for the approach of his prodigal son. It greets beauty not only of form and fact, but of conduct, over the recognition of vital governing principles of truth and fitness. When beauty thus appears its form has been transfigured; the soul of the thing, as Plato maintains, has dominated the outer expression. Only with such a backing is true art possible.

The soul of the thing involves the ability to apprehend its essential character—its quality.

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The recognition of this and the synthesis of its elements is the first requisite in the approach to a work of art. The layman who receives and contemplates it is under the same bonds to find this.

"And intellectual pleasure." Here is the final source of enjoyment, distinct and apart from the former. It is not a necessary point in the enjoyment of a work of art; it is the extra dividend; it is a pleasure founded on knowledge.

Just as a novelist or playwright in the recognition of the working formula which guides him in producing sensation in his own work responds on observing these employed by a fellow craftsman; or the architect, finding his rules of construction adopted in original form by another, views the product with delight; or the musician notes in the unfolding of a symphony, fugue or oratorio, the employment of those rules of harmony or melody which are necessary or potent or clever in his art, so the painter or sculptor receives that intellectual pleasure when their principles have been employed by other original minds, and the product has been found good.

In this the layman may join them; but only when aware of the governance which has controlled and stimulated these artists; only in fact, when he too knows the principles of art.

Finally, as thus explained, we return again to the definition: Art is the *expression* of that *power* in *man* which is *regulative* of the *quality* of all that *he creates* for his *aesthetic* and *intellectual pleasure*.

CHAPTER III

REASON IN ART

"Give me a pivot for my lever and I can lift the world."

ARCHIMEDES.

"No book or study can give a man a mind of his own, but they can aid immensely in directing that mind."

SCHOPENHAUER.

FIRST the foundation and then the structure. It is a useless endeavor to search for a criterion of judgment for any art until we have found the principles upon which the art rests. Pushing all aside until that is reached, we may then take the first forward step.

The explicit effort of artists of all time has been the *expression of the essential character of their subject*.

The individuality of art has herein been exemplified in practice. Despite the fact that the analyst has provided categories and schools for all artists, the individual in any group has always assumed the privilege of expressing the essential character of *his* subject in *his* way.

There is no further need of emphasizing this for history proves it. However, I will ask the reader to

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bear this important fact in mind, *together with this definition of the purpose of the artist of all time*, because upon it hinges the doors that swing outward presenting to us the fields of artistic endeavor.

Various modes of expressions revealing as they do differing reactions, (frequently to the same subject), are what endows art with the winsomeness of variety, that quality of surprise in the discovery that the truth instead of being standardized by an official stamp and held as a guarded arcanum, is generalized by its release through varied portals that its apprehension may be the more universal.

This in no wise compromises the essence of truth, but it liberalizes its avenues of approach; it disposes of the exacting signs along the way; it releases the straight jacket of the strict conformist and presents as a privilege to the artist his own interpretation of the term "essential."

A fact to be noted must have by this time become apparent to the reader; namely, that the importance of these various principles varies with the arts which they govern. Principles applying most rigorously to one art are felt in lessened degree in another, while in some, one must strive hard to detect them at all. It is as in the make-up of an army every influence effecting victory must be included. There must be the corps of engineers, the pontoon bridges, the divisions of cavalry and artillery, as well as the brigades of infantry. In the actual contest, the cavalry or artillery may figure but little and again to the infantry may be assigned the

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minor part. The very presence, however, in their passivity of these other agencies contain that moral force which may directly influence a victory.

The principles in art must necessarily become the basis in all criticism, justly so called, in contradistinction from personal prejudice frequently serving as authoritative opinion. Four fifths of the criticism of today is little less than this, and the academies are in no wise free from the personal opinion of the instructor, which results in the apeing of the master's method. The teaching of Chase and Duveneck as a contrast is in point here. The acknowledged "high standard" of an influencing mind may exert a very beneficial influence upon the student. He may feel as Dagnan Bouveret did, "I wonder as I work if Bastian Le Page would approve—if not, I try again."

This does not involve imitation of another, but rather self flagellation toward perfection.

That the principle is necessary to have, as the reserve force of every critic, is proved when a personal opinion is challenged with the demand for the *reason*: Says Coventry Patmore; "Taste, apart from principle is, in art, what love is apart from truth and morals." "The stronger it is," he continues, "the further it is likely to go wrong. It will thus come to delight in ugliness and corruption, in place of health and beauty." A few infallible and self-evident principles would at once put a stop to this sort of representation among artists, and the public would be thenceforward guided by a critical conscience which is the condition of good taste."

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Professor G. L. Raymond writing in 1904 said, "The critic who is of value to the world is the man who, in case public opinion be setting in the wrong direction, is able to look beneath the surface, analyze the effects, detect the errors, put together his conclusions and have independence enough to express them. When the current theory is riding straight to the brink, he is the man who foresees the danger, screws down the brakes and turns the steeds the other way; not the sentimentalist irresponsibly swept into folly by the fury of the crowd or the demagogue whooping its shibboleth to the echo, because forsooth, he must be popular."

"In the true principles of art," says Delsarte, "there is nothing conjectural, nothing that does not conform to the severest logic."

The principles of art reach a pinnacle above and beyond all conventions, canons and standards upon which they look down with true Olympian forbearance.

Let us first reflect that art is emotion passed through thought and fixed in form; or it may be thought passed through emotion and fixed in form; let us concede that by either process art results, and finally that a result in art is a combination of emotion and thought. Whether the artist, caught up by the inspiration of an emotion turns to thought to aid him in its expression; or whether he deliberately thinks out his scheme and calls upon the emotions for the kindling heat that produces the result, the fact remains that emotion and thought both assist in making art.

The reliance upon instinct rather than intellect (note

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J. J. Rousseau); or the complete abnegation of intellect (note Gertrude Stein) in art's production, is for those few who mix in the world's work under such a handicap as to leave them merely scratching the surface instead of running a deep furrow. Their seed does occasionally find root, but without reliance for a harvest.

Let us, therefore, at once face the task—nay, rather, let us start on a delightful treasure hunt, following the chain of indications as it leads us through this cycle of golden precepts to the final and crowning goal of art, which is unity.

"There is no expedient," says Sir Joshua Reynolds, "to which man will not resort to avoid the labor of thinking." And for the many a rule stated by some one else seems good enough for the immediate case; but for the long journey, scrip in the purse that may be honored anywhere, is the only safe guarantee for the goal.

A rule made by the one who uses it, is the result of thought, which is of course based on a principle and proves that the principle is understood. For those, for instance, who find only aesthetic and not intellectual pleasure in art, there is interest; to those others, a compound interest.

The detection of the principle which actuates our doing is natural to those whom Plato differentiates as a self-moving order of beings. There are, he declares, but two classes of beings in the world. Those who are self-moving and those who move only when acted

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upon. The latter class requires rules and does not think. They are the derivatives as opposed to the originals. Every group of students contains these two classes.

Education is largely the search for a reason: there is no such thing as chance in either nature or art. If one's work is good there is a reason for it; if bad, there is likewise a reason. And since the test of education is expression, we may proceed inductively from the particular expression to whatever its source, and find it good or bad, active or lame, as a reason for this is squared with the principles which it violates or conserves. Chance can be eliminated from art as it can be from cooking or the raising of mushrooms.

"We are not damned," says Stevenson, "for doing wrong. We are damned for not doing right." The principles of art are by no means the *Tables of the Law*. They are the *source* of the law's inspiration.

At this point, it would prove of lasting benefit to the student were he to close this book, return it to the shelf, and, accepting the above theorem, study out the problem at an art museum. When Renoir was asked where he studied art, he replied, "*Au musée.*"

To extract the principles of constructive art from what the student there saw, would doubtless prove a slow process, but having run them down one by one, he would be in a position to corroborate his findings as he proceeded from gallery to gallery and discovered their recurrence in one and another of the examples. Certain ones he could mark immediately, as all good art

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would express them, others would be barely confirmed, (in particular cases being called upon to play minor parts) and finally, where one example had established what he thought was an essential principle, some other work would barely hint at it.

With this disparity of recognition, he would in time make out two classes of principles and later create a third. He would doubtless think of them as the Must Be's, the Should Be's and the May Be's.

When at length he concluded he had the Must Be's and had labeled them the Major Principles of Art, he would be confronted by the query; do these apply as well to *all* the arts. This would remind him that he was studying but one section of the field of art and that to be a universal principle, such principle must apply alike to architecture, sculpture, literature and music.

On such a test the following would stand as universal:

	From their highest use results
<i>Domination, Climax</i>	Order
<i>Equipoise, Balance</i>	Proportion
<i>Inclusion, Finality</i>	Repose
<i>Cohesion, Relation</i>	Harmony
<i>Concentration, Expansion</i>	Unity
<i>Procedure, Sequence</i>	Rhythm
<i>Opposition, Contrast</i>	Scale

I retain Domination in the first class of Art Principles because so important to all the arts, and hardly feel that the sole exception of formal decoration wherein symmetry calls for a balance of equivalent measure, should debar it from this important place. Decoration employs Domination where it is an

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end in itself and lacks it only when applied as ornamentation to some other thing.

These are not stated in the order of their importance since all are important, as pillars each aiding to support the structure of Art.

But if the student cared to adopt but one principle and know it in its full worth, as the guiding principle of all others, I would name Procedure; for along the line of procedure he would reach Domination or be inclined to create it, together with its correlative term Central point; he would necessarily create Balance on either side of his line of procedure, together with its two correlative terms Opposition and Equivalence, these assisting variously the larger idea of Balance; he would find Contrast a necessity, especially in the light and dark of the work, and grasp the Cohesion of its parts and he would likewise note the Variety which procedure would develop; and as he neared the goal, Unity, he would find, either mechanically expressed through line or mass, as they enfolded the concept, or in the happy arrangements of the elements of the concept, the safeguards of Inclusion.

Art, therefore, is Sequential, its most universal attribute, or, as Plato would express it, it must be Self-Moving. While these psychoaesthetic principles of the first degree are traceable in all the arts as dominating forces, it is gratifying to the practical mind to find that they express themselves in *practical form*.

When "Pictorial Composition"¹ was written, the

¹ 1903.

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author, in his attempt at analysis of pictorial structure, fell back on mathematical (geometric) form, finding therein the equivalent for metaphysical suggestion. Unknowingly, he then sensed the truth, in part, of Plato's statement through Socrates: "If mathematics, measurements and the weighing of parts be taken from any art, that which remains will not be much."

Other principles frequently detected as attaching to the foregoing are:

The Should Be's

Recurrence (especially of color)

Congruity

Inference

Subordination

to which may be	}	Gravity
allied the laws of		

The May Be's

Suggestion

Equivalence

The principles of art are all positive. Much of what has been called the "laws of art" are principles and should not be confounded with little "shall not" reminders with which a man's experience soon supplies him.

It is not necessary, in fact it might prove unwise, to substitute exactitudes for the more liberal interpretation. The artistic nature is safe. To reach this with

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the principle and have it acknowledged ; this is sufficient.

These principles, however, vindicate themselves in practice and while we may use them and produce art of but little quality, another may find that to their use the real and vital value of his work may be ascribed.

In his summary of art's principles, Delsarte mentions three—Opposition, Sequence, Poise, oblivious of the important influence of Principality or Domination. As a working code in the mechanics of art these may carry the worker a long distance. He may build a good structure with them, but since Delsarte's time, picture analysis has made progress and discovered other assisting principles. It may be said that Delsarte found the end and aim of art within the bounds of the Greek antique. His obsession over this made him unaware of anything outside of that range.

He expanded these concepts thus : Opposition necessitating Balance, Sequence, involving Procedure or the dynamic as opposed to the static conception of his final principle, Poise.

"Opposition," he declares, "is to motion what harmony is to music, the balance of contrasts."

Sequence is to motion what melody is to music, a succession of related notes.

Poise is the two in combination.

CHAPTER IV

THE PRINCIPLES OF CONSTRUCTION

Calling to mind the universality of their application

"If we are to be real artists we must understand the principles of our art; otherwise we shall forever remain second-class imitators."

STEBBINS.

I INTRODUCE from "Pictorial Composition" this chart of the *Fundamental Forms of Construction*, which in that book did not have exposition, and here present it not only because to some it may not have been comprehended, but because the present book, dealing more especially with underlying principles requires this explicit illustration.

The principles of Climax, Domination, Equipoise, Balance, Inclusion, Finality, Cohesion, Relation, Concentration, Expansion, Procedure, Sequence, Opposition and Contrast have symbolic expression in common and generic terms: the Pyramid stands for Stability, its apex expressing Climax; the Scales body forth the great idea of Balance; the Circle, as an emblem of Finality, naturally typifies Inclusion; the

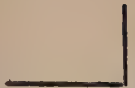
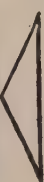
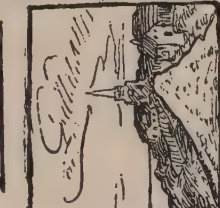
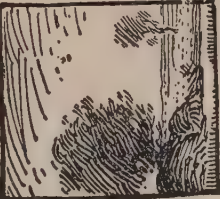
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Cross in its positive and simple mechanism fittingly reveals the principle of Cohesion; the Radii, converging at one point, present the idea of Concentration or centripetal power; the sense of Grace and Movement, productive of Sequence and stimulating Variety, may find its symbol in the letter S, the compound curve; the meeting of two linear forces of equal terms, as in the letter L, illustrates the principles of both Opposition and Equivalence, and is contributive to Balance.

One not only may recognize these type forms in the original shape of the symbol, but should follow them as well in the more subtle form when seen in perspective. Thus the triangle with its apex bent back into the picture, carrying the eye to the point of convergence, is expressive of climax though not in that degree as when this form remains vertical. The circle bent backward in perspective becomes an ellipse. Radiation is as potent in perspective as upon the vertical plane. The cross, the letter S and the rectangle or letter L may all prove expressive of the principle contained when either prone or upright.

When the student of art is perplexed in his processes and deplores a result, he may review these principles and inquire which of them is to be propitiated: Is it Domination; is it Balance; has Procedure been halted or Sequence balked; has Climax been choked, has Recurrence been forgotten—do radial lines lead away from the focus and weaken it, has Variety been neglected, has the want of Opposition denied it strength, is Proportion lacking; has the artist forgot-

JUPITER THE TRIANGLE emblem of Physical Stability 	MINERVA THE SCALES emblem of Truth 	OLYMPUS THE CIRCLE emblem of Eternity 	VULCAN THE CROSS emblem of Mechanical Resistance 	HELIOS RADI emblem of Attraction, Diffusion 	MERCURY CURVATURE emblem of Grace, Movement 	MARS THE RECTANGLE emblem of Equalized Force 
 Vertical Plane	 Vertical Plane	 Vertical Plane	 Vertical Plane	 Vertical Plane	 Vertical Plane	 Vertical Plane
 Perspective.	 Perspective Plane	 Perspective Plane	 Vertical and Perspective	 Perspective.	 Perspective.	 Perspective.
Dominance Climax	Equipoise Balance	Inclusion Finality	Cohesion Relation	Concentration Expansion	Procedure Sequence	Contrast Equivalence Opposition

The "Correspondences" of Delsarte finds a parallel in the above in the correspondence between symbol and principle.

AESTHETIC }
PRINCIPLES }

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ten that the aesthetic privilege for art is that it may show a pattern.

Surely if art is *founded* on these things *they* must contain the secret of efficient or of inefficient construction.

It must first be admitted that no principle should be allowed as a final and ultimate principle unless it covers the whole field and may be applied to *all* the arts. It may serve for several but if it serve not all it must be thrown out. Herein lies the mistake of much philosophical assertion and is the source of the gravest errors of Tolstoy whose bias is constantly evident in his "What is Art" in behalf of literature.

With the foregoing acknowledged as basic, namely, that no principle can be called fundamental which does not apply to all the arts, let us take that art with which all educated people are familiar and apply its principles to the remaining arts.

The man with the rhetoric then who has never read a line of criticism on painting or sculpture and has no practical knowledge of their perplexities in approaching either of these arts will doubtless move with caution, quickly aware that he must grope carefully and even profoundly for these analogies and will be likely to pitch his criticism at such a safe elevation as to avoid specific things. The difficulty of adapting terms of grammar to music, clay and paint will at first prove an embarrassment and in the avoidance of absurdities he will speak of those *fundamental qualities* which they in common possess. When this has been done, the best

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part of criticism has already been attained, and in this range any educated person becomes a critic.

To the responsive and knowing mind of the producer or the art lover, *fundamental* criticism is sufficient. The lesser mind will demand notions concerning details of technique or form.

The art of Rhetoric, since comprehensible to the majority, is later used in this argument as the basis for its further development.

CHAPTER V

DOMINATION OR PRINCIPALITY

Domination is the fulcrum on which all the elements of art center.

THESE terms are used interchangeably in this book.

Principality is Mr. Ruskin's designation of this principle, but occasionally it is not so explicit as the simpler term.

First to be mentioned in the list of the principles of art is Principality or Domination, albeit as stated, it obtains no necessary place in certain lower forms of Decorative art. When, however, it is allowed to enter in, it exercises such immediate control that all other assisting principles in art give it the right of way. Principality takes its place among its peers as does Jupiter among the gods of Olympus.

That every art product must have a dominant *idea* is scarcely more apparent than that it should have one dominating *fact*, an item of attraction that counts for more than any other item, and which shall most assist in carrying forward the idea.

In literature this is easily appreciated, and in slightly less degree is it apparent in music. In architecture, sculpture, and painting it likewise becomes the starting point in construction. A halfway or listless recognition

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of this principle is what enfeebles multitudes of compositions and leaves the spectator halting between two or more opinions—the plain and direct statement from the artist to the observer of what he considers of first importance. Were it possible to state so clearly the subsequent items in such a scale that a child could number them as having a lessening attraction to their principal, criticism of scattered quantities and unrelation of parts would be disarmed. The great art of the world shows this principle as the most important constructive idea. We read in their authors' command—"To the front with it."

There are three channels through which Principality may express its governance in painting—placement, commanding light, commanding color, a combination of these three bringing this principle into its highest efficiency. As to placement, if the reader will now turn to the Fundamental Forms of Construction (page 33) he may be able to select through these simple lines of the master forms such positions in the picture plane as exemplify the focal point which Principality demands.

Taking the first form, the Triangle, here Principality easily establishes itself upon the point of elevation—the apex—the Madonna and Christ-child being of course the chief attraction; but how about this form in perspective? Although the vision is easily induced to focalize at an apex, in the ranges of a distant perspective this may be thwarted by the occurrence of any attraction along this route. Furthermore, on the verti-

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cal plane, the apex is not necessarily the commanding point, as a form within this may be more attractive than a form receiving much strength from the influence of convergent lines, as may be seen in the first example discussed.

However, when it is realized that the union of two lines forming an angle claim peculiar attraction, one may readily be induced to employ this natural opportunity for emphasis.

The portrait by John Sargent of the Duke and Duchess of Marlborough is one of the most striking examples in the range of pictorial art expressive of this dominating influence of the apex. The composition is a combination of three pyramids, a sequel of dynamic rhythms each contributive to the superior apex.

Above is a bust of the old duke, in practically the same form and around him banners won on the battle-field of Blenheim, the apexes of their triangles reversed like great stalactites and thus contributing their force of line to their principal below.

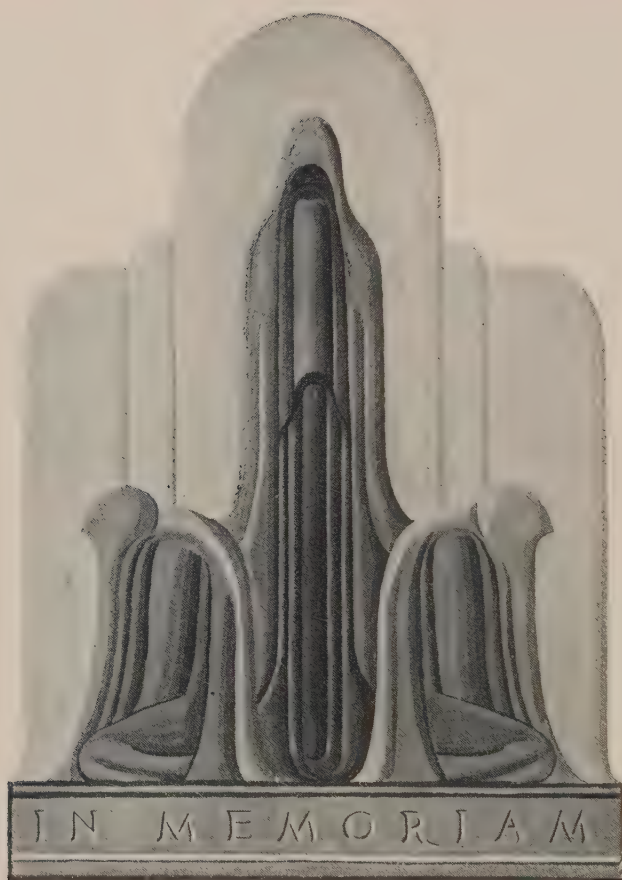
Under the emblem of the Scales where is shown a balanced arrangement, the infant Christ occurs *within* the protecting circumference of the Mother and the attendant angels.

On the *perspective* plane, Principality surely does not exist in the large mass of trees in shadow, as this is there through its sacrifice of tone with its attached cast shadow, as merely a subordinate element, a sort of introduction to the light beyond which by this



THE DUKE AND DUCHESS OF MARLBOROUGH AND THEIR CHILDREN.—*John S. Sargent.*

Composition based on pyramidal construction: also an example of Dynamic Rhythm



"GRIEF."—submitted by Joseph M. Rechers.

Student of Pennsylvania Academy, on the theme, Pyramidal
Construction. See also page 192.

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quality, no less than our desire to proceed in any work of art, forces us to look beyond for the area of interest. We may find this in what may suggest a flock of sheep, or a single figure, or if none of these exist, in the light-illuminated tree, or still further beyond, in a farmhouse, perhaps. If none of these attractions occur, Domination will still assert itself somewhere; for all the major arts insist on having a captain and having their forces rated in a descending scale from his supremacy;—in other words, every art must have *focalization*, on a rating scale.

In the third fundamental form, the Circle, it will be found that the principal attraction may occur anywhere, since this is an inclusive shape. As will be developed later, the focal point may frequently occur *on* this inclusive line, a very good place for it, or more frequently within it.

The Cross, as an emblem of mechanical resistance, is merely suggestive of good building material. The same latitude of placement occurs in this as with the circle. In the example of this structure (see page 79), Hercules Slaying Antaeus, by Tintoretto, Domination is of course expressed in the most commanding line of the two, namely, the vertical figure of Hercules; as also with the ship of the chart, its masts crossed by the lines of the sky, the hull by the horizon and by the line of waves.

With the Radii, however, as an emblem of concentration, Principality fits by nature into its normal niche. "The Marriage of Bacchus and Ariadne" is

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no more convincing of the force of this form for carrying the principle of Domination than the convergent lines of Turner's "Approach to Venice."¹

With the line of Curvature, inasmuch as every part of it presents a graceful and inviting opportunity where this principle might settle, there is offered a wide choice. In the "Descent from the Cross" this occurs in the centre, expressed through the nude body of Christ, but no less at the beginning of the curvilinear as seen (page 78) in the stolid figure with the scythe in L'Hermite's picture of "The Weekly Wage"; or quite at the end, as may be seen in the sketch of the *Chart* showing the curvilinear in perspective where the clump of trees receives the cumulative force of the zigzag.

Principality in the last of the Fundamental Forms,¹ the Rectangle, with its balancing item within the angle, again gives wide latitude to placement for this principle. It may find its mission in either one of the organic lines or more frequently as the balancing item within their angle.

This principle expressed through dominating *size* is an early thought in constructive art. The Egyptian sculptors seeking to set forth the comparative importance of their king with respect to his enemies or his vassals, knew no other means than to make him a *big* man by comparison, although with several devices open to even archaic sculpture this might have been

¹The subjects mentioned above are easily identified in the *Chart*, page 33.

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achieved on more realistic terms. That ultra type of "modern" who insists in progress backward, also falls for this primitive device, while at the same time, as an extra expression of a disdain for physical laws, he slaps both reason and nature in the face by putting the big man in the middle distance and smaller ones in the foreground.

As I gaze at these infantilisms I am reminded of my own colored drawings from stories of the Civil War, when as a child of three I conceived of the Unionists as big men and the Confederates, easily whipped, as little ones, and I recall how grieved I was when my big brother laughed at my productions and refused to see my point of view.

Size, however, has so little to do in establishing this principle in critical design that the precious attractive point claiming chief honors is frequently the smallest item of the picture. See any of the manger scenes of the Old Masters, the head of Mrs. Ian Hamilton in the striking portrait by Steichen, or again the key form in architecture, especially of the Gothic, being shown in smaller dimensions in the door, to be expanded into greater proportions in the building. The point of size as an element in constructive values is further treated on page 78.

There are many occasions where owing to a similarity of the size of objects, as in a crowd of people, or in the forest, there is little opportunity to introduce this valuable principle save by color.

In the ballroom or where a throng is gathered in-

ART PRINCIPLES IN PRACTICE

doors or out, attention by attraction has here its sole solution. Either by the gradation of a color toward its full power, or as a striking and commanding note, attention is pinned upon almost any individual of the group; or where subordinating values occur as to the tonic scale, a selection may be made through color of what object one wishes to take precedence in the scale of attraction.

Finally the influence of the idea may be reckoned with. In all construction there must be a master idea, provided of course that the artist has one, and the expression of this idea in his work is frequently emphasized by some leading character or fact, though emphatic assertion may be impossible of special enforcement. The casual observer *may* find this: the sympathetic observer always *will*. The field of high class illustration affords numerous expressions of this, wherein Principality asserts its claim through no other source than that of dominance of that individual whose character is most expressive of the illustrative idea.

The practical question of where on the picture plane shall we locate the principal object of our theme, may be answered after the initial form has been chosen, by the further consideration of what those forms typify and how therefore they may assist that placement. Broadly speaking the pictorialist had best beware of the centre, for the reason of its preemption by the formal demands of the decorative painter who usually chooses an architectonic balance. To the former, this should be regarded a weak point, or even a

DOMINATION OR PRINCIPALITY

dangerous one since it cleaves his picture in two, and leaves equi-spacial areas on either side. This inaugurates formality and marks the difference between decorative and pictorial art.

Decision having been made as to our focal point, the weave of composition commences, from thence on *a network of compromises* with the direct intention of conserving this principle of Principality or Domination.

SACRIFICE OR SUBORDINATION

The notion of *Sacrifice* or *Subordination* as assisting Domination here establishes a worthy case. The best good to the greatest number is a slogan with this principle in mind; it is the reason for the "sacrifice hit" in baseball and what impelled John Sargent to repaint and render less conspicuous the face of a mother holding her child which latter was the real and undoubted subject of his portrait.

When an organist wants to give prominence to a single note he pushes in one stop after another which has aided a volume of harmony, and which has smothered and overpowered that note, until it alone becomes dominant. This is exactly the process which is necessary when the elements of support become noisy and assertive. The surgeon cuts away a limb or two for the sake of a life. Napoleon withdrew his troops from a fortress about to capitulate to transfer them where the need was greater. The landscape painter

ART PRINCIPLES IN PRACTICE

annihilates great spaces of material interesting in itself, if it prove a distraction to what is more precious. The figure painter suppresses variously, with shadow, with less assertive pose or color, with tempered tone or with secondary placement such forms as would detract from their principal. The strong hand of an acknowledged sense for the supreme idea may be discovered in all these cases from good art, if the student will but look for them. When a subject in nature endears itself with the subtle charm due perhaps to its color or a chance delicacy of form and we are moved to leave it because we find it lacking in those safeguards which art demands, frequently by forcing the principle of Domination or resorting to sacrifice we find it yields to the treatment like a sick child which we finally coax into health.

Nature frequently merely offers art the opportunity to work the spell of a good physician. To do this one must know the formula of the science.¹

To recapitulate; This important principle of Domination may find expression through the tone scale by light; through the color scale by attraction and through the mechanical structure of line by its placement thereon, and may be augmented through Sacrifice and Subordination as applied to accessories.

¹One practical word remains concerning this principle. Having established it, it may be given second place by the addition of *something* that diverts us from our purpose in plastic art quite as easily as in oratory or literature—the anticlimax of the speaker; the woman's practical postscript following an exalted expression of sympathy to the bereaved.

DOMINATION OR PRINCIPALITY

To these forms which spring from eternal sources, it may happen our work may attach itself, now to this one and now to that, allied often by chance and with no credit to preconception. With this discovered, a line of criticism on its structure is at once suggested:—where to strengthen, where to simplify or sacrifice is told us, as, by experiment we may approach closer to the fundamental structure, *which proves itself to be good*. The elasticity of these forms proves likewise their *strength*. They may be stretched and modified.

I have used the principle of Domination (Principality or Climax) in association with the seven fundamental forms in order to prove its quality when applied to any combination; either line or light and shade.

As a matter of fact the majority of these principles may likewise find expression in these forms, and it is recommended to the student that he take them one by one and discover their presence as they exist either in the sketches of the chart or in the more elaborate compositions which may be found in this book. Let it be noted, however, that although these exist in every composition of important scope, they of necessity are expressed in every degree from major to minor importance.

Let us study, for example, the “Castor and Pollux” of Rubens (page 48). Domination establishes itself at once in the central figure to which all others are related by gesture, support or vision; Balance, by the even distribution of forces over the medial (vertical)

ART PRINCIPLES IN PRACTICE

line; Inclusion by the almost circular contour of the group, Cohesion emphatically expressed by radial, horizontal and vertical lines apparent in legs and arms as well as the oppositional attraction of Cupid on the left of the horse's legs on the right. The sinuous line of Grace and Movement is plainly apparent from the curved thigh and torso of the first nude into the body of her sister, culminating in the neck and head of the horse. The principle of Contrast or Equivalence, though not expressed in line, is there in tonal distribution and color.

Let the study proceed to the "Crucifixion" by Van Dyke (page 48), to the subject of "Grief" (page 39), the "Regions of Joy" by Boecklin (page 74), "Christ at Emmaus" by Rembrandt (page 70), the "Death of Siegfried" (page 187), "Diana Hunting" by Makart (page 186), wherein it is apparent that most of these principles are easily traced.

CHAPTER VI

BALANCE

The most important demand of Design.

IN Balance, design finds its fulfillment. For the essence of design is the balance, in a given space, of all the elements employed. With this idea as imperative it is strange that no dictionary with all possible ramifications of definition has hit upon the essential quality of the word. Design imperatively demands balance, and a design is good or bad as it conserves or neglects this.

Balance of course contains the general conception of poise or ultimate rest in the product. When we attain balance of parts we have found the goal, unity; but all these principles assist this unity and offer therefore to a variety which adds much to the interest of art.

As a great universal principle spreading its conserving wings over every product of art, Balance recalls the placidity of Minerva among the Olympian hierarchy, Minerva typifying supreme wisdom. We do not associate this member of the godlike group with energy. She poses as the complete, self satisfied result of energy, the epitome of proportion, a finality of unity.

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The mechanics of Balance has been thoroughly elaborated in "Pictorial Composition," thirty-seven pages being devoted to its analysis under the subdivisions of Vertical and Horizontal Balance, the Natural Axis, Apparent or Formal Balance, Opposition of Spots, Transition of Line, Balance by Gradation, Balance of Principality or Isolation, Balance of Cubical Space. These all point to the numerous methods whereby Balance may be obtained.

In formal decoration and architecture this question of balance soon settles itself. It is for the most part a matter of even weights or of matched equivalents.

The decorative artist will talk about measures and spots of attraction. The terms are applicable as well for the maker of pictures. The painter, sculptor and architect must first be designers. Their Academy is properly the Academy of Design.

Picture art may be decorative or architectural. It may be what is termed pictorial, with a trend in either of these directions. It may be purely pictorial without a trace of them.

In Rubens' picture of Castor and Pollux abducting the daughters of Leucippus one can get the impression of the artist conning over his spaces and fitting the outline of the entire group to the limits of his canvas with the same effort toward balance as would the designer of a Turkish rug. I know of no better illustration of pictorial design filling an entire space in a single plane. The reaches of the background may be after considerations, an artistic device for giving space to what looks



CASTOR AND POLLUX ABDUCTING THE DAUGHTERS OF LEUCIPPUS.
Rubens.

An unusual example of the outlines of a design exactly fitted to a rectangle.



"CRUCIFIXION."—*Van Dyke.*
Formal Balance over the Center.



OEDIPUS: NAPOLEON BEFORE THE SPHINX.—*Gérôme.*

Two Problems of Balance.



THE CRUCIFIXION ON MONTMARTRE.—*Béraud.*

BALANCE

better thus than if placed against a blank wall or screen. An effort of balance is no less present here than in the formal design of the Crucifixion in the same gallery by Van Dyck where the doubling of objects on either side of the centre not only gives to it importance, but invests the composition with a symmetry and repose so favorable to the religious impression.

In Gérôme's "Œdipus" we feel part of the enigma to be, which of these two figures is the real subject. The eye shifts from one to the other in doubt. They represent two separated ideas in opposition. True, there are certain lines of connection—the embankment and the distant army—but it is a struggle for precedence; for the undersized Bonaparte looms larger in our thought than the overgrown Sphinx, and the sequence to our mind would be Napoleon and the Sphinx, though the importance in picture space is the reverse of this; therefore there is conflict.

The composition of two items of equal importance is always more perplexing than of three or more. It is because pictorial balance has little to do with even weights upon her scales.

When, however, no doubt exists as to which is the more important mass, the smaller measure becomes the balancing weight on the principle of the steelyard. The fishing boats at Scheveningen,¹ lined up as they are on one side of the picture, would look like an example of unbalance were it not for the distant isolated

¹ Mesdag, Amsterdam Museum.

ART PRINCIPLES IN PRACTICE

sail which dispels that impression.¹ So, likewise, does the single figure serve as the balancing weight in Beraud's modern Crucifixion on the hills of Montmartre.

These postulates of Balance stated in "Pictorial Composition" are here expanded.

A study of the problem from this point of view develops the following:

Every picture is a collection of units or items.

Every unit has a given value.

Every part of the picture space has some attraction.

The value of a unit depends on its attraction; its attraction varies as to its placement.

A unit near the side has often more attraction than at the centre.

Space having no detail may possess attraction by gradation and by suggestion.

A unit of attraction in an otherwise empty space has more weight through isolation than the same when placed with other units.

Motion toward a space is frequently equivalent to weight of balance there.

A black unit on white or a white unit on black has more attraction than the same on gray.

The value of a unit is proportioned to the size of space contrasting with it.

A unit in the foreground has often less weight than one in the distance.

Two or more associated units may be reckoned as

¹ See pages 24, 28 and 35, "Pictorial Composition," in this series.

BALANCE

one, and their united centre is the point on which they balance with others.

Let us look for a moment at these simple statements which apply to picture-making from the scientific point of view.

1st. That "every pictorial unit has a given value which depends on its attraction," and that "the attraction of the same object varies as to its placement." Suppose our problem was of the Sphinx and Napoleon, and it was desirable to magnify one and sacrifice the other. Could not either one be made to play second by a different placement?

The workman, with clenched fists, casting forth his denunciation upon degenerate Paris, does not occupy as much actual picture space as any one of the other figures, but he weighs more in the balance of parts than any figure in the composition, than even Christ himself, who is the real subject, and so also with the distant craft of the Scheveningen boats. Such items are not only unique, but are keys to the extreme spaces of the picture which lie beyond and therefore are doubly dignified.

2nd. A unit at the side has more attraction than at the centre: Suppose Napoleon were advanced half a dozen paces nearer the Sphinx. It would be observed at once that as a pictorial item he would have lost importance, and that then it would be easy victory for the Sphinx; and, conversely, if he were nearer the side he would attract more. The reason for this is

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that the side of the picture is so improper a place for interest that we stare at the violation of that feeling.

3rd. "Space having no detail may possess attraction by gradation or suggestion." The sky in the Crucifixion, and the distant reaches of the Egyptian plain in Napoleon and the Sphinx each plays this part in the perspective balance, a point to be developed later.

4th. "A unit of attraction in an otherwise empty space has more weight than though placed with other units." Isolation commands attention through lack of competition.

These examples are sufficient to prove that importance is due almost entirely to *placement*, and that certain definite principles stand waiting to mark our figures with the degree of their value when we wittingly or unwittingly consign them to certain positions. We confront this truth, to our chagrin, when we see that our real subject has dropped into second or third place and some unimportant member has been vested with its honors.

It is here that a working knowledge of the fundamental forms aids us, as well as these postulates of balance.

The fact is established by the foregoing that balance, and therefore composition, is a matter of scale and ratio and placement and but very little a matter of spacing. The distinction is important; in fact, on it hangs the essence of pictorial as opposed to decorative composition. In the former an insignificant space, which is the focus of radial lines or which is endowed



Balance controlled on the principle of the Steelyard.



Balance through anticipatory movement.

BALANCE

with especial brilliancy, may prove the making or the destruction of the balance, whereas on the flat plane it means only that and no more *than what its size signifies*. It is not necessary to expand the thought to make it evident that simple space drawings in outline are useless for the artist who works in full-tone. You will never find an artist of the pictorial, thinking out a picture in outline, but always over a number of tones with accents and gradations. The reason is that the spaces which the outline creates are not only useless, but misleading, for not until the picture has been brought to the last stage of completeness do we encompass balance.

Proceeding with the twelve postulates stated as a short code of principles for the student, 5th, that *motion toward a space is frequently the equivalent of balance there*, may have exposition in the picture of the "Fagot Gatherer." We acknowledge a completeness in this lone figure bending under her burden. The simple statement regarding a toiling woman, namely, that she is bearing a load of sticks and wears sabots, is quite enough to quicken all the interest which may be required. The bare hillside and sky are the sole supporting elements with which this heroic figure is associated, and in their simplicity each is co-responsive. An item in the distance is bound to take from the figure that quality of isolation which adds to the force of it, and if present could only be there without injury as a balance, not to the figure, but some other element with

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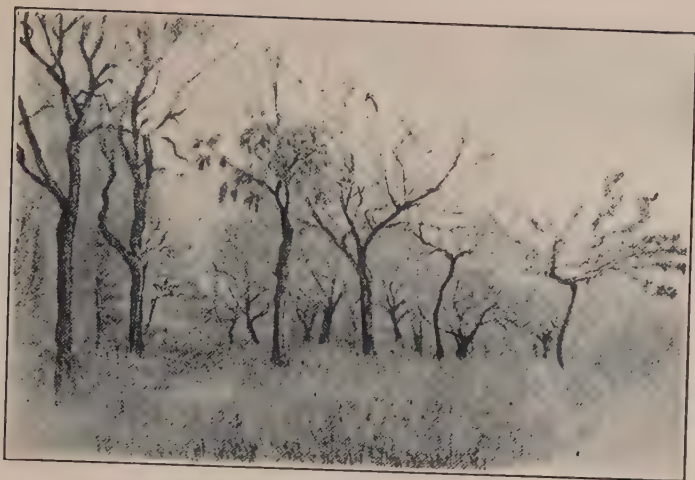
which it balances—a rock, shrub, cloud, flying bird, or other.

The reason is that the figure in a moment more will occupy the centre of the stage and show us a complete balance. The mind is always anticipatory. It always beats time slightly in advance of the measured recurrence. It has taken another step before the figure has.

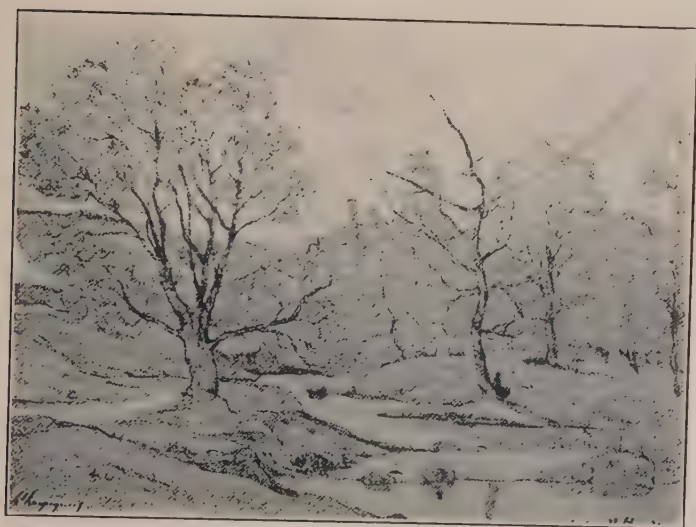
Compare this bearer of burdens, expressing movement, not only in her stride but the forward action of the bent body, with the younger woman whose next step will take her out of the picture. Clear the horizon of the distant trees, these far-off weights upon the long arm of the steelyard, and the same anticipatory action of the mind will do the same thing in the foreground. In other words, the figure will have passed on, leaving an empty landscape. If, however, this lively anticipation is not shared by the reader, judge of the picture constructively without those trees. A sense of incompleteness is the first impression, and the reason for it is that the subject interest occurs on one side of a vertical division. This figure in the same space, *entering* the picture, would require no trees in the distance, which, under reversed conditions, become the element of unity in its construction.

The principle controlling this postulate is entirely psychological, but none the less appreciable and practical.

The Chinese artist Buncho being asked to paint a crow flying across the four divisions of a screen, placed him at the extreme edge of the last, declaring that he



PENCIL SKETCH
HENRI HARPIGNES



PICTORIAL APPLICATION OF ELEMENTS
HENRI HARPIGNES

BALANCE

must have crossed the other three to be observed there.

The question of movement as a factor has much to do with pictorial balance. In fact, if a picture lacks the discursive quality, it is just as dead as a discourse or an argument which takes us nowhere. Unless there be a natural progression, the elements of the picture are nothing more than a collection of items hung upon a clothesline, as one may view them in the arrangement of trees from the pencil study by Henri Harpignes. The same trees, placed with the discursive possibilities which enable the eye to proceed in perspective from one to another, quickly take on the appearance of a picture, complete in its *ensemble*, instead of a study of separate items.

The swing or movement of the second picture by Harpignes, together with the balance of flowing line and items of stationary attraction, the trees and castle, are largely what impart to it the serene and confident sense of repose.

Analysis here makes us conscious of three trees diagonally placed across the picture with a carom upon the castle and a return across the centre to the left side, where lies the exit at the horizon. Across the first diagonal flows the river, in due course uniting in line with the same gesture of the trees, then ceasing to be an attractive element as the line of sequence persists through the castle to the horizon. It might have happened that the line of the river was visible, tracing its way to the extreme right and disappearing through the side of the picture, thus causing a double attrac-

ART PRINCIPLES IN PRACTICE

tion on either side of the castle. But the integrity of the picture's natural line of procedure would thereby be endangered and it is left a mystery as to whence the river comes.

In the study of unity through the movement or swing of a picture one soon becomes sensitive to whatever, without right, catches and detains the eye. The wood interior, with its endless details, affords more discipline just here. Whenever we are moved to simplify, it is almost always either to rid our subject of things which interrupt a scheme of light and shade, or the natural sequence. Strange it is that so small a thing as a stick or twig in the immediate foreground, if it refuse to get into the larger scheme of which it is a lesser part, often works much damage, and may be made to conform by simply changing its direction. One may look long for the reason why a subject has not been unified and find it frequently among the lesser things. Injury to any one of the forty of a snake's vertebrae destroys its easy flow of line and interrupts that wonderful motion performed without apparent effort.

An appreciation of the movement of a picture—that natural course given to it in the progress of lines or attractive points which carry the eye through it—becomes the initiative in the artist's effort to effect unity. With this idea primal, perfunctory effort toward this ceases. The artist becomes a musician, playing his melody with appropriate accent or restraint. Following the emotional or natural tendency of his theme, he but governs pedal or stop, and is credited with the per-

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formance in the degree of taste displayed in these minor things.

The true musician can get more from a pianola than the unknowing one.

Negatively, the apprehension of the movement of our picture is useful in clearing up what might often prove mystifying, namely, the introduction or elimination of a given item. The landscapist puts in a figure or takes him out with little or no change to the unity of his picture, and perhaps may argue from such an experience that the same might be done in any part of the picture. On the contrary, a little experimentation would soon retire him upon the safety lines of balance, and then, if he were a thinking man, it might come to him that so long as his figure or figures occurred on the line of natural movement they became no more than accented notes in his melody, disturbing this in no whit, but rather enforcing it within the compass of the governing principle, and upon the no less vital quality of personality.

Figures may come and go in pictures of extended perspective and we may welcome them or dismiss them. It is because their presence or disappearance is upon those parts which may receive accent. Even though they may become principal and dominate the whole scheme of the picture, it will be found upon removal that they were added to a substructure which had in itself all the necessary requirements of completeness: it was no more than ornamenting the capitals and copings and gilding the dome.

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Unbalance, or putting an accent out of its place, is like gilding the side entrance.

Proceeding with the postulates; 6th, "a black unit on white, or 7th, a white unit on black has more attraction than the same on gray" appeals to us as self-evident, yet the picture of "The Storm at Broeck" is worthy our study as an illustration of it. The placement of the first boat in relief against the lightest part of the sky endows it with a force which over accents it. Standing at the entrance of the picture it stops us with its bold assertion and puts in a counter claim against the interesting sky beyond. Were this made negligible, the picture would improve by simplification, for the hulk, thrust at us in the foreground, would then be principal. A better sacrifice would be this foreground item itself, important as it may seem. The present arrangement defeats so fine a principle as climax. The speaker commences in stentorian tones scarcely before the audience is ready, and everything which follows is said in a weaker key, either in repetition or as unessential.

So majestic a storm in its progression and form is well fitted to command our immediate attention. That the sky overhangs the sea and shore and that boats lie there should not distract us from this impressive vision, but only prove themselves appropriate concomitants, recognized as are white ties and an open front at an evening function, things appropriate to their surroundings.



"LOW TIDE."—*André Dauchez.*

Procedure through triangulation; the one-third division.



THE STORM AT BROECK.—*Besnard.*

Procedure through diagonal attraction.



THREE IDEAS OF INCLUSION.

Above, the Inclusion of Tone: left, the subject as the Inclusive Line: right, Mary and the Christ child surrounded by a concourse of prelates, warriors, saints, and angels, expressing the principle of climax.

BALANCE

With the foreground boat out of it, the leading lines and single hulk are all that are necessary, and would exist with truer meaning in this more impressive simplicity.

To realize the relative force of black in contrast with white or with gray a comparison of these two boats with their surroundings is sufficient.

A practical use of such apprehension would provoke a reversal of the whole sky in this picture—let the reader imagine its light side on the right, and vice versa—which would then bring the foreground boat into lesser relief, subdue its strident tone, and allow the second boat, an item set well into the picture, to receive the dignifying accent in its explicit relief against white.

The 8th postulate, “the value of a unit is also dependent upon the size of the space contrasted with it,” may find exposition from the picture of these boats on the shore,—the “Storm at Broeck.”

The suggested removal of the first boat, with the two-fold purpose of disposing of the contrast and clearing the entrance, would endow the second with the importance of controlling a greater area. It would then be the one and only elevation in a scene permitting chiefly the idea of extension. By this distinction, therefore, its quality is made manifest through contrast, and by its isolation it claims the larger field. This is the dividend which simplicity never fails to declare. It is the compensation always awaiting a sacrifice.

ART PRINCIPLES IN PRACTICE

This case may well stand to illustrate the final postulate, namely, 9th, "An item in the foreground has often less weight than the same in the distance." It is for the reason that the foreground object can scarce get into the movement of the composition. One is rather inclined to look over the foreground and catch the thread beyond. At best, foreground space is only introductory.

Of these two boats the smaller has more to do with the composition of the picture than the larger.

Any discussion of the subject of balance in pictures is incomplete without a word to doubters and to those who do not think and therefore cannot doubt. The doubter deserves an argument, but the unthinking man is such a problem that opinions differ as to whether, like Ephraim he be let alone with his idols, or summarily arrested and put under bonds. The unthinking man being usually a talker, the latter would prove the greater relief.

As to the doubters, there will always be found persons who "do not believe in the principles of art," either because they produce good work, unconscious of a knowledge of them, a native art-sense guiding toward these principles; or because they are incapable of appreciating the presence or absence of these in their own work and vaguely realize that some things they do are better than others, call it luck and become philosophical.

Said one who had been elevated to a controlling position in an important photographic club, "I do not

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believe in all this talk about construction. Good art is good work." This sentiment concerning workmanship represents the attitude of a fair number of people interested in photography, pinning their faith to the mechanics thereof, discarding the old instrument if the market affords a better, hanging to the secrets of the developing tray or to the magic of the paper, supposing that these things have to do with art. No more are they than the pencil, paint and canvas to the painter. He must supply the other.

Says Professor Ross,

"We must not believe that appreciation is easy. It is true the recognition of harmony is instinctive and spontaneous, but untrained people recognize it in only a few simple and obvious forms. Harmony in its higher forms—the order of a great number and variety of terms and of different principles in combination—lies altogether beyond the appreciation of untrained people. It is only as we are trained, exercised and practiced in the use of terms and in following principles that we rise to the appreciation of great achievements. The sense of harmony which we all have in a measure needs to be exercised and developed. The spontaneity of undeveloped faculty does not count for much. Let no one believe that without study and practice in design he can recognize and appreciate what is best in design."

The speediest argument to bring the dynamic principle to its proper importance is the *reductio ad absurdum*. The proposition that balance demands move-

ART PRINCIPLES IN PRACTICE

ment in the direction of the natural gesture of a picture is thus proven. He may add to the dimensions of a work in *this* direction without much injury, whereas in the *other* it becomes absurd.

If such a result, as an infringement of these principles, then is accounted bad, one with fewer sins against unity will be, in degree, better, and still better as the sins become fewer. This is logic, and requires no knowledge of art for its comprehension.

CHAPTER VII

PROPORTION

THE constant aim expressed in these categories is Proportion. The final result Unity.

Proportion has been named the "great law," but nevertheless, it is susceptible to varied interpretations and its point may be best located by the people of the most universal and complete education.

Proportion indicated by the Greeks of the Phidian period for instance, is as near right as their poise of mind could determine. In problems involving the third dimension, mathematics doubtless became their guide as is appreciable in a study of the vases and urns of this epoch. Proportion on the flat plane of pictorial structure is better determined over the principle of Balance, leaving the question for its solution to taste through experience, rather than to any arbitrary law. Proportion then stands waiting to give first aid to essential character.

"Grandeur," says Charles Kingsley, "as symbolic of divine mystery, is a matter of form, not size—as much in a two inch vase as in a cathedral."

A group were discussing the charm of a silver pitcher

ART PRINCIPLES IN PRACTICE

when one of the party remarked that its curves were those specified by Ruskin as "infinite" and therefore correct and sustained as such by pages and diagrams of proof. A young lady, of the markedly aesthetic type, with a slight shudder exclaimed, "O that spoils it, now that I know it is according to the book, half the charm has departed."

A fortnight later, she said, "Do you know I have been thinking of that pitcher and after all there is a satisfaction in knowing that our admiration had a basis, and my judgment was correct."

PICTORIAL PROPORTION

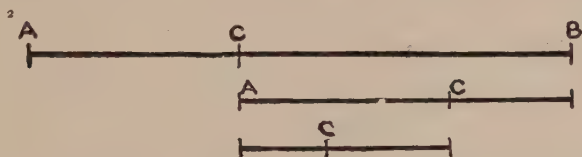
The question of proportion as applied to the picture follows the general division of subject,—decorative and architectural, or picturesque and unformal. In the first, bilateral balance over the centre follows classic standards, a mode especially emphasized in practically all Renaissance subjects for the Church. In the wider range of purely naturalistic themes, the proportional divisions of the canvas vary with subject, but the consensus of opinion of the highest grade of compositional art centres on the one third vertical division of the picture plane. In an avoidance of the centre as an inappropriate point on which to focus interest, a point one third from the side was selected, and in order to maintain balance, a point equidistant from the other side was necessitated. Now these divisions need not be, nor seldom are, occupied by items on the same plane,

PROPORTION

but usually in perspective. Nor are these of the same degree of attraction. The chief value of the one third division is that it negotiates two points of stress which support the upward or onward reach of rhythmic intention and allows statements of varying interest to be introduced on either side of the medial line.

When there is but one master object of interest,¹ the recommendation of Pythagoras contains the finality of the mathematical mind. He found that by placing the length A-C on the remainder of C-B the proportion remained undisturbed. The short division, when placed on the longer yields the same proportions to infinity.

It is certain that this proportion was used centuries before the Pythagorean incident, though probably intuitively. Yet from that time it became an intellectual concept and after many disappearances and discoveries, Kepler brought it to prominence by writing an enthusiastic dissertation on "the golden measure."



The principal elevation of our picture then, be it mountain, steeple, ship, lone traveler seen against the horizon, or any object commanding an *isolated* significance, should more appropriately occupy this position than any other, namely C of any of these lines.

¹ See Fundamental Forms Landscape with church, under Pyramid: also An Abandoned Farm.

² "Composition," by C. C. Pearce, R.B.A., London.

ART PRINCIPLES IN PRACTICE

It is rarely, however, that the pictorialist can make use of this division and it is safe to say that when demanded, any keenly alert artistic hand would place the point correctly without thought of mathematics.

To him the one-third¹ division is what stands ready for his use when he finds his composition sagging out of balance. By a shift of forces toward those safety points, the proportional balance is bound to bring adjustments. Mediaeval and modern art supply endless examples in proof.

Although Balance in the picture may be naively tested by hanging a canvas from its central top point, with an imaginary line running from this to the bottom, and allowing an inventory of weight (by attractive value of its items) to solve the problem on the scales, it may be found that this applies only to horizontal proportion.²

The vertical proportional divisions have no such arbitrary claims. True, the one-third division applies here and is found to be sound; that is, if the horizon is placed at one third from the bottom, or yet again at two thirds, the placement will be found good; but here the character of the subject has the greater influence and may or may not conform to this division.

¹ See the division into thirds: "Low Tide": also "Diana Hunting," Crucifixion (etching by Rembrandt), "Catharine Canaro," "Return from the Battle of Salamis."

² On placing the first item of interest on one side of the medial line, the canvas sags in that direction, necessitating attraction on the opposing side. This of course may be obtained on the principle of the steelyard.

PROPORTION

What is certain is that the one-half or central division, on either the vertical or horizontal plane of our picture space is impossible to any but formal design.

Such a division for the upright picture plane would be on a par with what the women have been obliged to submit to by the fashion makers of Paris, their gowns crossed by a broad transverse band cutting the figure squarely in two, a proof that these arbiters of mode rely on their more common urge to be "different" than with any regard or knowledge of proportion or the principles of art.

A plaster cast of any feminine figure of the Greek antique might prove a sobering influence if put up in their establishments, and would prove true proportional beauty to be achieved in the one-third division, as applied to the vertical subject.

INCLUSION

While challenging everything which appears on the field of vision from this point of view of the balanced structure, there are a number of considerations which will greatly aid the completeness of our work. The chiefest of these is Inclusiveness.

The artist presents a concept to someone else, which, as Tolstoy reminds, is successful only as it passes on to that other the same idea and emotion which the artist himself possesses. Any particular transference of golden grains or precious gems would best be made by the majority of us through the use of both hands to

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safeguard the conveyance; or, to adopt a simile from nature, we find the vital part, the heart, the essence, of flowers protected by enclosing walls.

Every picture has something of this corolla in its frame. Yet this is one of the outer defenses which is often lacking. The picture should *itself* be self-protective. It should be constructed so as to isolate itself from all vagrant impressions and show one a little universe, equipped with such scientific structure as signifies movement, sequence, life,—all this under protection, four ideas which control most of the effort of the artist.

Proceeding, then, from the frame toward the heart of a work of art we come first to this great and important idea—the corolla.

A study of pictures reveals this *inclusion*:

First, the subject protected by the secondary elements.

Second, the subject *as* the inclusive line.

Third, the subject, *occurring on* the inclusive line, as its principal item.

The first arrangement lends greatest dignity to the subject. Observe it in many of the world's masterpieces and note how a lessening degree of importance in the areas surrounding the subject leaves it principal, and without rivalry.

In the subject of "The Mourners" we have a typical illustration of this notion. The figures carrying the concept control complete attention as they pause in the appropriate gloom. We see and feel the former and

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sense the latter. The group, therefore, is enclosed in its proper environment. Note the just relation between this and the object of its attention, and see how by curtain and bed post the idea of inclusion reaches after and governs a sensitive part of the composition. The fact that the artist stops investigation here by obscuring this part by the post and renders the fact by suggestion, suits us better than though he had missed this opportunity, and left it for the limit of the canvas to perform the service of elimination.

In this example, we may study to advantage the placement of values in the tone scale and discover how the gradation of the shadow has broadened and sweetened the simpler notion of black, white, and half-tones of the decorative make-up. Again it illustrates a postulate already mentioned; namely, that the principal gains importance by what is sacrificed to it. The upper part, although dimly suggestive of furniture and drapery, is swept together in the larger sense of serving as a background for the figures. Like the curtain and bed post on the left, the cupboard, table and bench on the right perform the like service of enclosure.

When the subject itself is thus protective and bodies forth this notion of inclusion, operating in an ellipse, shunning the sides and corners and extending a line which seeks to return upon itself, we have either a chain of items, link clasping link, as in the example from Rubens, or such a sweeping line as Mr. Alexander shows us in his decorative theme, "Flowers."

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In the latter the line *is* the motif for the picture. The flowers, which serve as title, are introduced as a reason for the pose. The decorator's joy in using this great space-filling line was, I fancy, the inspiration for this canvas. To clothe it in the sinuous form of a woman became the most natural thing for Mr. Alexander, whose studies of the feminine possibilities in linear schemes have produced some of the most charming curvilinear designs in the field of painting.

The plan of line in the Rubens is identical, but in this we can see an enforcement of the inclusive idea in the secondary line of figures, and, as though to nail the notion beyond question, the canopy overhead has been introduced over which the cherubs are pushing their way in.

Were it not for the exalted position upon the canvas which Mary and the child hold, our attention might easily be first held by the majestic nude figure in the fore plane, St. George; but by attitude and gesture, bishops, monks, and warriors join together in a great concourse to move our vision to the principal actors of the scene. The picture nevertheless is a great energized chain of items which, one after another, claim attention.

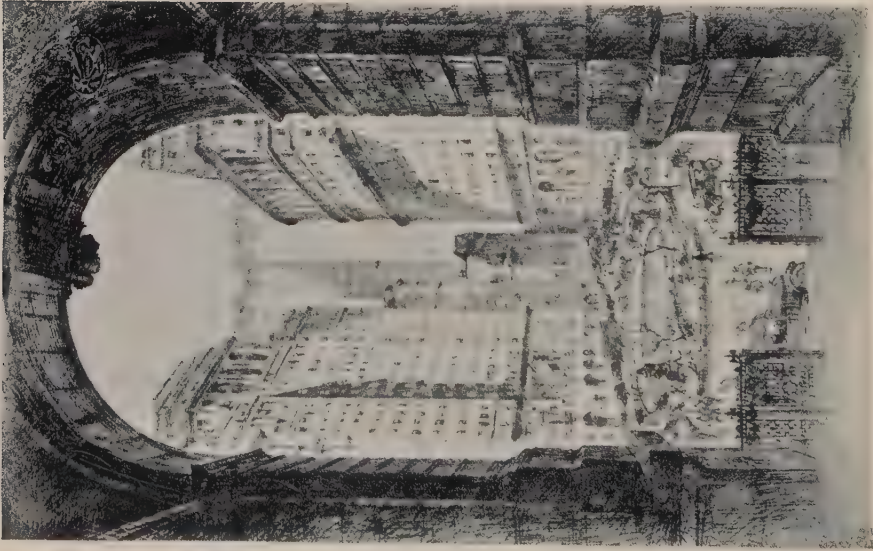
Did space permit, many examples of great variety might be produced in sky, land and sea, expressive of the great value for unity which inheres in the *line inclusive*.

The *third* aspect of Inclusion, or the principal item occurring *on* the inclusive line, has a most complete expression in Rembrandt's immortal etching, "Christ at



CHRIST AT EMMAUS.—*Etching, Rembrandt.*

The principal object occurring on the Inclusive Line
Rhythm through the *approach*, the *culmination*, the *arrest* and the *continuance* of items.



BOWLING GREEN FROM THE PORTAL OF THE CUSTOM HOUSE.—*Etching by Anton Schultz.*
A complete example of vertical and horizontal inclusion.



VILLAGE SCENE.—*Pieter Brueghel.*
A picture lacking all the essentials of design and most of the principles of art.

PROPORTION

Emmaus." This may be used as an illustration enforcing most, if not all of the principles of pictorial construction; Principality in the figure of Christ, and its correlative, Subordination, in the crowd surrounding him, which likewise expresses Balance, Cohesion, Relation, Procedure, Sequence, Variety, Contrast and finally Climax, in this case an equivalent of the first mentioned principle. Entrance from the two sides and exit through the archway with its light and detailed attraction beyond, although not principles, are noted as auxiliaries often assisting pictorial embodiment, and are here used as a transitional force of attraction across which the divided parts balance, an extra line on which to secure variety in unity. As to the Inclusion, which this so adequately illustrates, the linear scheme is clearly that of the circle in perspective.

A glance from the Rembrandt to the village scene by Peeter Brueghel is sufficient to enforce the value of construction through this drab expression of its lack, each of the above principles being absent in this work. Surrounded as he was by eminent examples of design in art, he went his way in unconscious oblivion of what art was. To his archaic mind art was making things "look like." Relation in art was as remote from his consciousness as that of a few of the ultra modernists whose notion of art is practically that.

An exceptional example of Inclusion is shown in the etching of Bowling Green from the portal of the Custom House. This "Green," which was the first park of New York, was leased for a time by some of the resi-

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dents of Broadway where from 1732 to the Revolution they played bowls. It is still preserved, though with altered shape, its rectangle being reduced to a circle. Traffic now circles it emphasizing its inclusiveness; the archway confirms this, including there-with the majestic walls of the Cunard Building, the curved front of Standard Oil and other gigantic structures through which Broadway winds its way leading the eye to the shadowed accent toward the centre which happily balances with the keystone of the arch. We have here in the "Green" the circle in perspective with practically a like form which encloses it. Again these guardian spaces at the edges are seen in the photograph of the lake where the accent of the figure occurs on the inclusive line.

CHAPTER VIII

SEQUENCE

THE idea of Inclusion, holding our attention to the value of a line and what it accomplishes for the unity of a picture as an outer defense is suggestive of another line of like flexibility, which is the most important for the development of the inner space, namely, the compound curve. A line which, starting at one part of the picture, will persist until it has visited several of the most important parts of it, is a safe line along which to construct. It is likely to offer the greatest aid to balance in its simple shift of interest from one side of the picture plane to the other, and furthermore it stimulates progression.

Balance and Movement, two of the chief pictorial qualities, are insured by the use of such structure.

Where an inclusive form is impracticable it will be found that a strong curved line sweeping through a picture will usually work the same result. In many such pictures, though there may be no visible line of construction, the unmistakable sequences of attraction stand as the stakes driven down—reminders of the surveyor's chain. The picture by Boecklin has been

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thus laid out. It is a marked example of this fact; so marked, indeed, as to be less successful than many another subject by this remarkable genius, wherein the mechanism of construction has been absorbed by the mystery of suggestion. In this picture we find three points of attraction so arranged that the vision passes across the canvas twice. Its conduct from the foreground group of the centaur and nymphs is made more easy by the spots of swans and the two figures on the farther bank. This secures a wide sweeping curve before reaching the larger group about the altar. Thence we pass around the clump of trees, across a stretch of hidden space and emerge upon the precipitous slopes of the distant crag. From behind this winds a stream coming toward us, its waters flowing into the basin at our feet. Here, then, is a conception whose pictorial topography accommodates a curve as assuredly as many another one whose curve is obvious. Such a line, subtle as it is, leaves little need to the picture of such protection at the corners as will insure the eye from getting out.

The curve is most complete when it is accented, not at the extremities, but toward the centre. The most beautiful curved line in animate nature, the snake, shows this taper toward head and tail, as the writing master will point out to us in the line of beauty on which he constructs the letter P which he thus accents. In music, the law is obeyed in the crescendo, fortissimo and diminuendo of the telling passage.

One may be reminded again of the parts assigned



The important accent occurring on the Inclusive Line.



THE REGIONS OF JOY.—*Boecklin.*

Developing a circular continuity of interest.



LADY ON A COUCH.—*John W. Alexander.*

Linear fluency.



THE CONNOISSEUR.—*Meissonier.*

Movement through the sequence of an idea.

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the Olympian hierarchy in that complete service which organized government demands and find that to Mercury was committed just this duty so necessary to art. He was that active god who kept on the move with his communicable service joining the will of Jupiter to the rest of the universe. He kept alive the avenues of action.

There is no principle applying to art's construction more potent than this. How often the picture, the essay, the music stops, while the author continues alone. The cause for stoppage is not necessarily that ideas have given out but that they do not connect; the relation is vague or forced. Buffon says, "Style is nothing more than the *order* and the *movement* of our thought."

In graphic art, though the impression is simultaneous, it will be found that this immediate impression is sufficient and convincing, or hesitant and bewildered in degree as the eye proceeds through it in a positive sequence.

The causes for stoppage are positive and negative depending no less upon the fact that something is there to clog the way than that nothing is there which properly applies to something beyond.

The idea of movement is all a part of the Platonic theory of Motion. The impellant force of matter is shared likewise with art. That which stagnates through immobility lacking the *self moving* impulse is practically dead and worthless.

Repose is not a quality of *inaction* in art but rather

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the tranquilizing effect of witnessing motion that is consistent and eventually final. Repose in art is not the inaction of those elements which ought to be actively coordinate; it is rather the sensation of movement in a whirlpool, the logical result of dynamic forces so correlated as to produce equilibrium, such an equation of forces as produce balance—and under this sensation we rest.

The activity of line, with its curvilinear structure and the necessary movement which this entails, develops the idea of relation of parts in sequence and their co-ordination as dependent one upon another in a chain of action. The subtleties of group composition exist just here. Compare the group which is stolid and stagnant with that in which each member aids the movement of the vision, sending the eye through it, as wind passing over a field of grain, and one may get, in the comparison, some notion of the importance of this quality.

The ripple, the fluency, the give and take of conversation, the progression of consequences, the passage of ideas as they alight, possess, convince, are accepted and in turn projected—this is the coin of the artist in circulation.

Take the simple example of genre, Meissonier's "Sign Painter." The limner, full of his subject, conception, detail and significance all settled in his own mind, exercises the forbearance of good nature with the other upon whom these are slowly dawning. The movement is unmistakably from painter to officer, and thence to the picture.

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Here, then, is the movement, procedure and sequence supported on the wings of thought.

The figures of the picture are in repose; the action is mental, but no less obvious.

In both directions, then, stretches out this principle of interdependence of parts toward the more subtle, intricate, naive and critical conception of it and toward the hard and fast necessities of strong construction.

The most complete adjustment of ten pins on an alley is in such a formation that this law of sequence proves itself complete when the king-piece is given motion. This means that every one of the ten is struck. A ten-strike in art occurs in the same way. The position of each component part of the picture with relation to our king-pin is scientific and logical—not accidental. Let there be too few or too many, and the machinery, seeking to move in the line of least resistance is clogged and reports annoyance. Remove the bottles from the sign painter picture or the trappings on the wall, and reasons would become obvious why they were there. The bottle beneath the arm holding the palette destroys a light quadrangle which deprived the white shirt of some of its force and that on the tub breaks a right angle, both of which forms are always attractive. The harness performs a like service for the eccentric shape of the wall. If, for instance, another item were added on the ground at the left of the tub, we should feel the inclusive structure persisting too far. Free access to the two figures is better.

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The surest and most palpable form of construction for this quality is the curved line where movement and sequence are necessarily continuous. In such an example as the "Woman on a Couch" by Mr. Alexander, the idea of movement has the greater significance, though the figure is in repose. There is one line and another and still another insisting upon a graceful sweep. We follow from start to finish across the canvas, and what impresses us as continuity secures the greater quality—unity.

We have the same feeling of continuity regarding Rubens' "Descent from the Cross." Its great, sweeping line is complete. Everything is contained in it. The parallel of figures following up and down the central line of light gives emphasis to its importance as structure.

In the picture of the "Harvesters," by L'Hermitte, the curvilinear feeling is expressed in perspective, the line upon which the figures construct.

Starting with the stolid type with the scythe, how easily does the vision run through this chain connecting every action with the mental attitude of each member of this group, and how each in turn, like the figures in a kinetoscope, gives the momentary action of a single figure in the receiving, counting, disposal and final content here expressed.

In composition, when this feeling is desired and no linear possibility available, points of attraction which may be easily followed are an equivalent.

When the subject rejects grace and demands a rugged



ANTICOLI.—*Edward Bruce.*

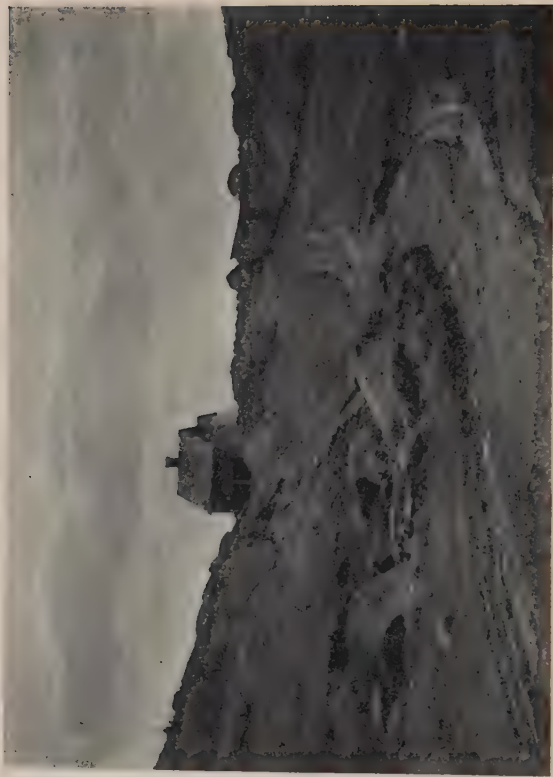
Movement induced through sequence of both line and tone.



HARVESTERS' WAGE.—*L'Hermitte.*
Curvilinear construction.



"HERCULES AND ANTAEUS."—*Tintoretto*.
The Transitional Line developing Radial Composition.



"NEGLECTED FARM."—*Tingley*.
The placement of the important item upon the Horizontal line as per the
Pythagorean formula.

SEQUENCE

form, the flow of line may give place to the abrupt and forcible zigzag, the adoption of such a form adding its emphasis to that natural impulse.

A forceful example of a striking curvilinear design is found in Edward Bruce's "Anticoli," one of the hill towns of Italy, which is studiable from several angles. Besides its construction on this great curve, extending from the bottom of the canvas to the extreme top, it becomes a marked example of rhythm, the first movement culminating in the hillcrest where the beat pauses for a moment in the accent of the cloud shadow upon the topmost building. From thence it finds its line again as in a double curve it sweeps along the base of the foothill paralleling a still higher hillside and finally touches the opposing line of the mountain side.

Not only does the line carry through, in linear perspective, but an added sense of space is forced into the picture by the perspective of the tonic scale extending, as this does from positive light and dark to the grayness of an aerial quality.

It has been observed that in most forms of growth, nature expresses herself in curves, which calls to mind numerous forms in illustration which are directly adapted to our study for the graceful or rhythmic flow of line. To content ourselves with but two, those observed in the grain of wood or marble are replete with suggestions not only of movement and sequence, but of natural fact as well. To such a degree is this true with wood that Mr. Gedney Bunce and others frequently base their marine and landscape designs upon

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the drawing of the panel, allowing the grain to assert itself. Without doubt the Japanese also have accepted similar suggestions, while to the eye of the interior decorator these developments of recurrent line are constantly appealing and are preserved as sufficient ornamentation of surface.

The configuration of marble is even more extraordinary, since its possibilities are seemingly without limit, there being no governing principle in its rhythmic progression as in wood. Here the line becomes much more fantastic, and, coupled with its subtle and unusual gradations frequently develops marvelous results in suggestions of reality. Boulders, rocks and pebbles each exquisitely modeled, rushing cascades or tumbling breakers and long sweeps of foam driven into elastic and yielding lines; and again the firmament displayed in the gorgeous design of sunset or storm, or bold splashes of cumulous, interwoven with the delicate tracery of the sirrus surprise and fascinate us.

In all of these one is impressed by the energy of line arousing, stimulating and in time perfecting some great effort of a rhythmic, recurring form of construction.¹

In none of these examples are to be found the straight line, either vertical or horizontal. These seem to apply to exterior but not to interior growth and service.

¹ Robert Henri speaks of "the grip" of the line; "note how the line takes hold, it hooks the vital parts together, it binds the composition."

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No one interested in these remarkable suggestions of form applicable to landscape should fail to pause on entering the Boston Public Library to see the profusion of suggestions scattered about on both pavement and walls. One may also sit before some of the marble fireplaces of the Art Alliance of Philadelphia and become absorbed in mountain streams, cascades, curving banks and boulders.

In his remarkable volume, "The Curves of Life," Theodore A. Cook has made an intensive study of all forms of life having the curved or spiral foundation. The flat spirals, the conical, the cylindrical and the Ionic volute, (drawn by lines of a shell,) have been illustrated through many pages, opening a vision of wonderful beauty in this little-known field. No less comprehensive has been his treatment of plant forms and from these we are led to the Spiral construction of horns and thence to the human body where even in the finger print is found this persistent effort of nature to stamp both foundation and surface forms with the mark of either the spiral or curve.

He follows these scientific demonstrations with applications to art quoting extensively from Leonardo to whom the study of both spirals and curves had been a profound obsession, since he developed both forms through careful drawings of purling water, clouds, sunset, and storm, spirals formed of smoke and dust, also careful renderings of flowers, grain and trees. The horse he found amenable to analysis of the curved construction as a whole and in the analysis of its parts.

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Following Leonardo by less than a quarter century, Albrecht Dürer continued the pursuit and development of the curve, not only in studies from nature but through mathematical formula. Like Leonardo he too was willing to expand his graphic sense in art toward the practical demands of architecture. While Leonardo was held to be the only artist capable of producing the wonderful spiral staircase in Blois,—a left-handed spiral such as he always used in his architecture, being himself a left-handed artist, Dürer was able by recourse to mathematics to produce a conical helix from a flat spiral and reduce “the line of the shell” to a logarithmic formula.

With this combination of influence out of the profusion of nature and the corroboration of mathematics, both of these artists united in declaring that the curve was of all lines the most beautiful and serviceable to the needs of the artist.

Michael Angelo, though adding nothing through mathematical experiment gave voice to his conviction as to the place the curve should have in art through his advice to his pupils to whom he declared he had extracted his conception of animated life from the curves of a tongue of flame which applied not only to the single figure, but to a combination of figures.

The necessity for this intensive study of natural form as an aid to design in pictorial structure may be epitomized in Dürer’s statement; “It is ordained that never shall any man be able out of his own thoughts to make a beautiful figure, unless by much study he hath

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stored his mind. That then is no longer to be called his own; it is art acquired and learnt. . . . Thus the *gathered* secret treasure is manifested openly in the work."

This call across the centuries, while containing sound advice such as would delight Ruskin in its recommendations toward the study of nature, prompts a challenge to the artist of the present who in this latter day prides himself in weaving his web, "as doth the spider, out of himself." In his desire to make manifest the spirit within, its outer encasement becomes of little consequence and the symbol alone suffices.

COHESION—RELATION

Cohasion:—

This principle in its simplicity is well-nigh self explanatory. No composition, with the thought of cohesion back of it is in danger of falling apart.

Vulcan stands ready at his forge to assemble the items of a concept and fuse them into one, for Vulcan was the welder, he whose fire and anvil made armor that could stand the test of conflict, who put part with part with uncompromising intent and accuracy. The most suitable emblem of such a function is the cross, where two lines meet in transition. Two such lines may typify opposition but with their crossing there obtains the strength of union. It is what opposing forces create by coalition; it is the result of what

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science and religion may produce when they meet in compromise; it is what Lincoln inaugurated when North and South joined hands over the Mason and Dixon line; it is in fine the balance of discordant elements adjusted to an equilibrium.

How often in an architectural, sculptural or pictorial integration when structural elements seem determined toward a single trend and a characterless result is inevitable, can this equilibrium be accomplished by a forceful line of opposition. At once, by its introduction, the minority demands a hearing, pep enters into the proposition and the minority expands, so that when the vote is taken both sides have had representation. Government lacking opposition is the most uncanny thing in the world. A recognition of what the other thinks is plain justice, good policy, and in time results in construction in place of destruction.

The oppositional and transitional lines do all this in component art. They establish unity. A glance at the Chart of Fundamental Forms will show two such examples and others may be found on page 120 of Pictorial Composition. The example from Raphael—"The Beautiful Gate," page 119, exposes the weakness of this design through the lack of a transitional line, every line in the composition being a vertical. The design therefore sadly lacks cohesion.

The thought of the transitional line, or its equivalent, a balance created by spot diversion, when constantly present will surely establish that parity of forces which culminates in complete design. How complete

RELATION

this may be seen in Tintoretto's Hercules and Antaeus, a remarkable space-filling composition.

If art has a physical mission it lies in the coercion of scattered elements into a sequential whole, that they be either gathered about a focal point or strung together like a rope of beads—that they relate in some way, by any device that the artist may employ. It is only by such means that unity may result. These means have in part been presented in the foregoing chapter on Sequence and Inclusion. But this is the more direct method of the master builder. The structure insures one of mechanical resistance and we respect its force.

Relation:—

Only one associated with students in the study of composition can realize by the plight of the beginner how frequently the idea of relation of parts is misinterpreted; how the *fact* seems the only consideration with little thought of its *place* in relation as part of the whole. *Not until the notion becomes fixed that art is entirely dependent on relation of parts* will the performer therein satisfy his longing to produce it. The picture by Brueghel (page 71) should be a warning.

Robert Henri, in his excellent book, "The Art Spirit" advises the pupil thus; "You are often told your painting is very good, as far as it goes—but you should carry it further and you find yourself carrying it backward. The trouble is, most likely you have added

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things to it where what was needed was a coordination of what had already been set down."

The influence of one of the lowest grades of "modern art" is occasionally observed in the attempt of the student to ape this departure into newness and throw items upon a canvas as one would toss flowers on a table calling it a bouquet. The floral piece becomes more and more a work of art as one flower relates to its neighbor and each to the whole. The willingness of these *nouveaux* of art to kick against the immutable principles of art, exploring in an insatiate thirst for the springs of some new fountain which they hope to uncover, is of the same grade of folly as what history has recorded in the discovery of Florida. New streams are discoverable in art but they all flow, for reasons, from the sources long ago made known to the world.

Corroboration from the other arts as to the prime necessity of the relation of each part to its neighbor and all parts to the whole is scarcely necessary, and were it not that this thesis stands on the fact that the principles of art are provable by their existence in each of the arts I would save the reader's time at this point.

Merely let us inquire what the novel or drama would be if the first Chapter or Act had no relation with the last; or what of the sermon, if the text was not welded with each division of the discourse, or what of the legal argument or the poem; what also if the theme were not carried through the symphony; but why amplify. The point is only made as an argument to those

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experimentalists in the new freedom who strive to practice art without this most important principle.

Hegel declares that, "Being, devoid of Relation does not exist, and moreover of all relations the most universal is that of contrast or opposition." Every idea or situation leads irresistibly to its opposite and then unites with it to form a higher and more complex whole. This balance of opposites is embodied in the "golden mean" of Aristotle or to use Schelling's phrase, the "identity of opposites." We may therefore come to the general conclusion then that Truth is an organic unity of opposite parts.

When Van Gogh, after making seven studies of cornfields wrote "quite against my will for they were only landscapes," he might have analysed his reason for painting a landscape *against his will*, and found there was nothing in that simple flat plane which offered him the principles of art on which to build. A sheer expanse of country representing, as he described, "nothing save infinity—eternity," might have shown him the great impulse of procedure but not the final goal of unity, in its scattered elements.

CHAPTER IX

THE RADII

Exposing the Principles of Concentration, Diffusion and Principality

"The whole of art lies in two words: concentration in
manifestation." TAINÉ

IN the Chart of Fundamental Forms the Radii expresses two counter impulses; contraction and expansion, and bodies forth two constructive principles, concentration and radiation. Movement toward, such as a magnet impels, is the deductive method in discourse, an advance from general statements to the final thesis to be proved. The radial form becomes therefore concentric in a more general sense than the triangle; "I, if I be lifted up will draw all men unto me." The magnetic force of this is as irresistible in graphic art as is truth in religion. The crucifixion scenes by practically all the old masters, Veretschagin, the realist, as well as the idealists of a former and of modern times, show Christ in the centre of a surrounding group, the pivot point of both thought or action. The same attraction is noticeable in practically all manger scenes. Con-

THE RADII

structively the principle may be worked out variously. (a) Light in degree may be sufficient as commanding all necessary attraction, when this finds its culmination in the important object; (b) attention through the direction of the gaze of others of the group; (c) gesture toward that object; or finally (d) linear or spot attraction in each case by a radial gradation of forces.

In Turner's "Approach to Venice," (see sketch in Fundamental Forms) the radial lines of sky and boats focalize on the sun setting directly over the city. Such a structure therefore completes the requirements of pure design which demands a balance throughout all parts of a composition. Radiation or its correlative, concentration, may assist the designer in either of these directions toward which he desires to direct attention. The formality of this centering form need have no special claim on the artist. Radiation may proceed from the extreme side, top, bottom or centre of a design. It merely means the long arm of control; and in practice this may associate, into a complete whole, the otherwise scattered elements of a composition.

The character of lines as promoters of movement must here be recognized as having much to do with the radial form. As explained in the chapter on Line this uninterrupted radial form is one of greatest velocity. It directs attention to its objective beyond the peradventure of a doubt. It becomes the sign post, directing the way, and its path is necessarily straight. It speeds directly to the ultimate idea and thus associates itself, in its effort of concentration, with Principal-

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ity, which is its major function. As one may also interpret this line as an element of expansion, the immediate idea, though that of motion *from*, still suggests the source of the impulse and therefore conserves the same principle.

Another use to which the radial line may be put has been grasped with conspicuous results by El Greco in contributing life and movement to his background.

Here he shows a cautious use of the form which easily might prove distracting, but under the control of a master is found to lead nowhere, like the rocket which we trace for a moment and which is soon lost in space. Should these radial lines focalize on objects of the supporting area, at once would he set up conflict which would disrupt the composition. Through this caution of evaporation into thin air no damage occurs, and a sense of movement of unknown forces contributes an enlivening mystery—an exhilaration without undue distraction.

To the designer no form simplifies his task so completely as this of the Radii, for his effort is to justify, in balance, all items of a given space. A glance at Tintoretto's *Hercules and Antaeus* (page 79) which was cited as a complete example of the transitional line, serves quite as well for the radial idea. The arms of Antaeus and the legs of both contestants reach out to all sides of the canvas. Could the designer of a medal for an athletic association select a more appropriate form or subject than this? Any subject that will concentrate and radiate renders the designer's

THE RADII

problem an easy one, since balance is there *in the members*.

Where design is forced into varied expedients to produce the equivalent of this balance is what may be noted by the student of design as worthy of study.

CHAPTER X

EQUIVALENCE OR ISOLATED OPPOSITION CONTRAST

ALTHOUGH the principle of opposition has been discussed in two other of the Fundamental Forms—the Cross and the Radii, in the last of these forms we have it as an element independent in itself, whereas in the former forms it was related and secondary.

An object unattached or related to the whole, only as an element of balance, performs a greater service to an ensemble through that isolation because of its independence. There are many objects which pictorial art employs that of necessity must be isolated and which can best be governed under the demands of unity by a form which completes a scheme of inclusion or circumference. Such a form is the rectangle, which parallels two sides of the picture plane, leaving a wide open angle to be accounted for in the scheme of balance. By its isolation somewhere within that angle, its importance grows, owing to its unrelation to anything else. Therefore a very small item thus isolated frequently takes care of a large area. It places itself over against the larger form attached to two sides of the canvas

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and through the principle of the steelyard becomes the small weight balancing the larger mass. This point was to a degree explained in the chapter on balance and requires only the student's observation of frequent examples throughout the galleries to establish this principle of Equivalence.

But beyond the value of its structure in composition is the larger consideration of the importance of isolation, subjectively. A glance at Beraud's Crucifixion will confirm us not only as to the requirement of the figure of the *ouvrier* as an item of balance occupying that important space within the angle of the cross plus the group of disciples, but in a more eloquent way expressing the reaction of his fellows against that modern Jerusalem, Paris, responsible for the death of the Lord's anointed. For the moment, the massed pity of the group about Christ concentrates only upon the crucifixion's effect. While the single figure has grasped the cause, which distinguishes him as expressing the key thought of the artist (page 49).

Art is filled with examples of this principle—the equivalence of the smaller isolated measure opposing the larger in the scheme of balance and often assuming the larger significance—the *premier danseuse* with her surrounding ballet of the opera, the single strident note of the orchestra against the undertone of accompanying instruments, or in the illustrations herewith, Napoleon and the Sphinx (page 49); or the house against the evening sky in The Deserted Farm (page 79).

Again the principles of Contrast and Opposition find

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expression through this form. It is impossible to get on with oppositional elements in any constructive work unless there be some element of conciliation. Mars would be a mightily disturbing member of the Olympian oligarchy were it not possible for Venus and Minerva to foil him when they saw fit. Opposition and competition are factors in the world's economy which work for the salvation of the race; and furthermore, they prove interesting in themselves. Without domestic friction the reply of the Scotchman is in point, "Ach mon, what a dull time ye must 'ave had of it!"

It was the argument just here, advanced by Nietzsche, Elie Faure, and Treitschke that helped to precipitate the World War, this demand for attrition to keep the race from stagnation. Opposition suggests some means for Balance and sets upon the quest. At once the forces of composition get to work and not until the right elements are supplied can the effort go forward. Meantime, the introduction of those equivalent members has doubtless brought in a variety of interest, and we thank the opposition for the protest. Nature herself supplies us with countless examples of the value of opposites; male and female, heat and cold, day and night, etc., etc., each being the complement of the other and producing a balanced unity.

Literature, music, architecture, painting and sculpture rely for their most potent effects upon the principles of Opposition and Contrast and it is but necessary to call to mind the *Inferno* by Dante, the Funeral March

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by Beethoven, the outer wall surfaces, punctured by the recessions of doors and windows in any of the great cathedrals, the works of Rembrandt and the construction of any statuesque group, to satisfy the reader's mind as to this.

Another angle which this principle opens is the balance of apparently conflicting methods and mental attitudes concerning art, the question let us say, of the romantic tendency upon a classic base. May we not find that a union of both of these impulses has produced thus far the finest art. The sledge hammer blows of Wilensky seeking to annihilate the romantic would leave art with naught but the scaffolding of an official classicism, the dry bones of which might be stirred to life by the vitalizing breath of romanticism—the simplified base used in conjunction with the fervor and freedom of the romantic spirit.

Says Professor G. Lansing Raymond,

“To have this breadth of view which is able to balance apparently conflicting extremes and to perceive how both can influence the same product is apparently the least common of human traits, especially in those who have dealings with art, either as producers or critics.”

The most satisfactory results he contends is where the romantic tendency is still working and the classic is not predominating. Here the principle of Equivalence in its value of control is quite as important as in the mechanics of construction.

In the matter of color the principle again has a force

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to be reckoned with. The small note of red—a rose bud in the hair of a brunette gowned in black—or, as in a study by Chase, where under the same costuming, that note of isolation is the marked red of the lips, becomes the “stand off” or independent assertion of the small item which in the range of color is the equivalent of the greater color mass, since through its economy of size it receives the greater distinction.

Or, let us say, in landscape of autumn tones where the mass is practically all of warmth—red and yellow—what a relief is a peep-hole through the trees of the foil of blue which in its restricted isolation works that satisfaction to the demand of contrast or of justification of unity in the color scale, almost as effectively as a broadside of blue.

Finally, this principle asserts itself in the tonic scale of white, black and half-tone, when two of these elements are present and the third may assert its equivalent importance by isolation in the balance ratio. The lowering sky of winter overhanging the white expanse of snow, completes itself in the full gamut of tone by a small figure in black; or, quite as readily the small touch of white as in the plastered wall of a cottage amid the darks and half-tones of an extensive landscape.

This discussion of the more subtle aspects of Opposition leads to its correlative, Contrast, where it assumes a major importance. The principle of Contrast is practically present in every work of art as one of the most obvious requirements of design and yet,

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for many students, it would appear the last consideration which is grasped and utilized.

The *idea* seldom presents itself in complete relief against a background: it so often takes on relationships of the itemized sort with no thought of this. In other words, the melody is all in the treble, lacking its bass concomitant. Not until the student sits before his easel, in like attitude with the composer at his piano, and expresses his ideas in the full harmony of contrasts, will much happen on his canvas. The analysis of every pictorial idea into the three fundamental divisions of light, half-tone and dark is the first necessary step in any pictorial procedure. One may corroborate the findings of Sir Joshua Reynolds in his survey of Renaissance art by checking up either with photographs or throughout the galleries of Europe, that practically one fourth of the picture space was given to light, which included the primary and secondary light, one fourth to dark and the remaining half to half-tone with its various divisions.

Although the modern feeling is strongly in favor of the light picture, the principle of these relative tones and the important idea of Contrast is still present in our later art.

CHAPTER XI

RECURRENCE

THIS principle which is an important one in pure design and has scarcely less influence in painting and music, offers to poetry an incidental effect which is however one of its greatest charms. In sculpture and monochromatic drawing its influence is practically unfelt; nor can it indeed, with regard to the other arts, be classed as fundamental.

A fitting symbol for this principle would be an example of weaving in which the same character of strand or plait recurs throughout its texture. The advantages in the use of such a principle must be immediately appreciated by the painter; to him it means tone, and in connection with such an application it will be considered later.

Ruskin refers to it as Interchange, but this term is neither sufficiently comprehensive nor explanatory since interchange is rather suggestive of the recurrence through the work of a particular element as one finds it in design, whereas recurrence may quite as much mean an influence in the *quality* of a thing as of the thing itself.

RECURRENCE

The recurrence of a given form, though in modification of its original character, is the saving grace to much architecture. As a principle it rests on congruity, or the putting of like with like.

Congruity by its derivation signifies a *growing together*, the natural concatenation of like elements in species. For the purest illustration of the principle let us take a great Gothic. The type form here is the apex. The recurrence of this is seen at once in roof, spire, windows and doors, and upon this homogeneity unity is secured. No principle shared alike by both art and nature is more practical to the quality of the painter's art than Recurrence, whether we watch its play through the color subtleties of landscape or confront it as a principle in the make-up of a still life. In either it secures the same homogeneity as in music or architecture, in the former art its counterpart being known as consonance.

It is quite possible to find in nature a combination of elements which entirely lack Recurrence. Our subject may be a combination of trees in mass, earth in separated area, sky and water. No tree encroaches upon the earth area, no earth is seen amidst the trees. It is, therefore, left for the sky to bring to pass the principle under consideration. By reflection from the canopy upon all earth objects, the trees take on this sky color as does the field and water. Its subtlety is not discerned by the student in his first season out of doors and not until he has been made to *look* for it, and failing here is compelled to take it on faith. The habit of some

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painters in using on their palettes the "sky color" as a medium for the mixing of every subsequent color of the landscape is a recognition of this important fact. If one fails to see the sky in the landscape the fact that he has seen it in the lake or river by reflection is proof that it is there also, and the point where one may begin to apprehend this is *in the shadows*. The mirrored blue of a polished green leaf in shadow when once seen should be convincing, and this reflected quality of color in lessened degree, over surfaces less polished, may be known to work its influence into every part of the landscape. But though having but scant appreciable effect upon strong colors the shadows, where no sunlight penetrates, is its opportunity and in a series of receding shadows the influence of the sky in its blueness and atmosphere is more and more discoverable. Color recurrence as a principle demands adoption by every painter.

In marine, frequently exhibiting a clear-cut division of land and sea, there is often no opportunity for Recurrence. The land is of one positive color, the sea of another, and the only opportunity of binding them together by an interchange of color is where land and water meet. Here, as the wave recedes and leaves a mirror in the sand or upon the rocks, is the happy chance of uniting the *three* elements of the picture. The reflection observable is a combined color of land, water, and sky.

A purely mechanical but satisfactory manner of obtaining this valuable quality of recurrence in painting

RECURRENCE

is to allow the tones of the canvas to show throughout the entire picture. The pastelliste has such an advantage given to him more often than the painter. He has but to preserve the nature of the underground and his work is bound to be consistent, and even tonal.

Recurrence however at its highest pitch in painting does not necessitate objects of the same color appearing here and there in the picture, but rather the more comprehensive domination of certain strong colors in lessening degrees of their original force, throughout the work. Suppose the subject introduces red, blue, and yellow, the recurrence of these colors in weakened degree and in such attenuation as may be turned toward either of the other primaries will carry the original color to the various parts of the picture, and such recurrence is the *emphasis of tone*. Here the old masters producing their harmonies in the full orchestration of color will frequently play red, yellow and blue to their full intensities. Quickly, however, we may trace these in weakened degree recurring here and there toward the unimportant passages or by combination with other colors becoming the sombre substantial background tones of the tertiaries.

Finally the principle of Recurrence is obtainable by painting into a wet tone applied all over the canvas so that every brushful of color laid upon it, partakes of the hue of this under-tone. This of course insures a complete distribution of any given tone selected, which, though not positively appearing anywhere, is everywhere felt as an influence.

CHAPTER XII

CONGRUITY

THE principle of Congruity, or the putting of like with like, is one which art borrows from science. To make use of Professor Giddings' phrase, congruity is the "consciousness of kind." It savors of classification and with the painter, the sculptor, and poet obtains a lesser significance than with the landscape gardener and the architect. For all, however, it touches the base line of fundamental criticism. We have but to compare such art in painting, sculpture and poetry as violates this principle with the *great examples* of these arts, to discover how steadfastly the latter hold to this anchor. Poetry must first determine upon its form; it assumes a metre of a given number of feet and becomes an accumulation of lines of *like* length. In painting we find like placed with like, in groups adjusted to like emotions; whether in war or peace, in effort or repose. Call to mind any of the works of the great painters, and at once the fact becomes apparent that like is most commonly placed with like; and no less so with groups of sculpture.

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Not only is Congruity a valuable principle in its likeness of kind but in likeness of action, attitude and direction of gaze. Simultaneous intention is of course an intention which increased its strength by so many added votes. The raising of every sabre as the cuirassiers circle the hill at "Friedland"¹ and salute their emperor, the delivery of swords to the three outstretched hands of the Horatii in the picture by David²; or the simultaneous advance of three hands toward the filled wine glasses of "Peasants Drinking" by Raphaelli, emphasize the worth or significance of these acts through increase of kind. A like emphasis of the principle may be found in St. Gaudens' Shaw Memorial with its *one type* of soldiers, the successive domes of St. Mark's or the minarets of a Moslem sanctuary.

Of course there may be the element of contrast occurring in all of these examples but this is calculated to emphasize the larger and more dominant control of Congruity. Let the element of contrast become *evenly divided* with our measures of whatever sort, and *incongruity* inevitably results.

In architecture the value of the principle becomes very practical. In groups of buildings where one style is maintained, the effect is by all means grander and more sensational than where buildings of a specific group are of differing styles and periods. Massed groups of buildings of institutional character the world over readily prove that Congruity as an art quality is

¹ See "Pictorial Composition," page 99.

² See "Conception of Art," page 96.

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of greater power than the Variety which interrupts this.¹

But however this may be with regard to the unity of group formations of buildings, the principle when applied to a single structure is most precious to the artist. In this regard the monuments of architectural beauty prized by the world are strictly congruous. In the Taj Mahal of India in which all the arches of doors and windows meet at almost the same angle and the domes are of slight disparity, in the oriental styles of St. Sophia, the Byzantine of St. Mark's at Venice, the Greco-Roman style of St. Peter's, the Norman of Durham, the Gothic of Cologne and Salisbury, one finds the same great unity of design, founded upon the conception that *like must go with like*.

Architecture descends from this high rank of art as she becomes incongruous, when expediency or necessity prompts the designer to make a *mélange* of separate classes. Utility and a demand for variety, however, have forced this mixing of styles upon the modern architect. The work of good men in the profession often displays the combination of widely separated periods. Anachronism here is felt to be pardonable on the plea that art is so universal as to be without limitation of time. The Roman arch may be supported by an Egyptian pillar, and a Norman and Gothic window occur at successive stories. This concession may be seen exercising its freedom in almost any city, its

¹ For an expansion of this see Prof. G. L. Raymond's "Genesis of Art Form."

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incongruity mitigated by one simple principle already discussed, namely *Recurrence*. If at intervals in such a building a like form is repeated, if we feel this cohesion of the whole structure through recurrent members repeated here and there of arches, pillars, cap stone and windows, the unity demanded by art will in a measure be established. This simple principle, however, is so often neglected in buildings of important size and service that it would be interesting to go through any of the great cities of this or other countries and list the examples in violation of these basal and necessary principles of art. The scholars of schools accessible to "open nature" have of late found material for exercise in classification by scouring the fields and woods to tabulate wild flowers and list the birds and observe their habits. Quite as worthy as an exercise in classification and more practical as bearing upon both art and utility might be had in the mazes of a modern city by noting such buildings which show true architectural form, those expressing a mixture of styles made congruous by the employment of a unifying agency such as recurrence and those in violation of true art, taste, and fitness. If such lists were published it would become an embarrassment to many architectural firms with reputations, nor would it be strange if, in some cases, the pupils would not back away from the school door, and after due deliberation, head the list with their own building.

It is in such a range as this that the employment of the term *art* must be restricted. It is here that one may

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usually find art, but it is art in degree, some art,¹ less art.

In fact, if the principles of art are of any practical value to the layman he may soon satisfy his mind as to how much of a work of art any work of the architect really is.

To the painter Congruity may frequently act as a restraining influence when Variety has become too assertive. By such simplified classification as this principle may suggest breadth quickly organizes the product in obtaining a strength which simplicity always creates.

¹ See "Conception of Art," page 10.

CHAPTER XIII

RHYTHM

"In the beginning there was rhythm."—Greek

THE *essence* of Rhythm is movement; but its *form* one of particular and exacting requirement since its "flow" demands motion divisible into measures marked by recurrence of stress.

Although the term is made to do service to indicate a certain linear fluency, this may become a misappropriation of its specific character, which necessitates movement metrically *accented*. In music this is accomplished through the beat which is both accented and unaccented, indicated by what is termed the *arsis*, or placement of the accent and the *thesis* to denote no accent.

In poetry rhythm may or may not exist in the sense that the line shall have this emphatic rise and fall, for both metre and rhythm are distinctive in qualifying poetic measure. For instance the following has both metre and rhythm.

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AS SHE PASSED

I knew a little girl—she was so shy
She scarcely raised her eyes—as I passed by
Her hair was amber gold—her lips were red
Her frock in every fold—was neat ly spread
I'm like to ne'er forget—her meas ured glance
When on a day at length—I took my chance
And sought to join her down—the vil lage street
Without an introduc—tion; Indiscrete!
“I know your brother Joe, your fa ther too.”
“But mister what of that, I don't know *you*.”

In the above it is both possible and natural to read it according to the accent indicated, and, once the rhythm is realized the three first feet seem to associate fluently as a rapid introduction to the final two, which in every case qualifies them. There is, therefore, that slight pause between these two divisions of the line—three vs. two. But to persist in this form would have become monotonous in an extended poem, and so the rhythm was intentionally abandoned save when it naturally asserted itself.

The following, in the latter stanzas, expresses metre without rhythm.

Thus I beheld her while the old romance
Of Childhood seemed to hold her in its trance
Once more. Was it the fairy land of old,
Its glories and its promises retold
Which brought at length that stranger smile again?



GUIDO RENI'S "AURORA."

A study of rhythmic progression, also an example of double rhythm.



"CATHARINE CORNARO RECEIVING THE HOMAGE OF VENICE."—*Makart.*
Rhythms based on the one-third division.



"RETURN FROM THE BATTLE OF SALAMIS."—*Cormon.*
The line returning on itself.

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In the fore part of the poem the first three feet naturally compose the arsis, while the two remaining feet merely complete the line with lesser accent; in the latter lines the sense of rhythm gives place rather to the metric beat, calling for nothing more than metric accent. All poetry is a variation of *time* and *stress*; all poetry with the exception of the French.

This distinction indicates to a degree the requirements of rhythm in graphic art, namely, that there shall be a strong arsis with a weakening of accent, and that again repeated. To make this understood let us glance at one of the best examples to be found in painting, the "Aurora" of Guido Reni.

The "Aurora" is not only rhythmic, it emphasizes a major and a lesser rhythm. Visualizing it as a whole, the top line commands our first attention where at once the three impressive uplifts are noted as key forms; Phoebus, Cupid with his torch and Flora ready to bestow flowers upon the earth. Below these are the attendant maidens hand in hand, each figure with parted arms showing a rise and fall in line, while the fourth with her extended right arm connects with the light passage of the horse's neck, an evident device toward the continuity of line. Furthermore this figure terminates through her arrested action the first great beat of the movement, her gesture becoming the thesis. In the uplift of the horses and the single figure of Flora we have the same proportional division of the phrase as has been noted in the poem—one long and two shorter accentuations.

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Strauss' Blue Danube waltz expresses the same rhythm as the poem and the "Aurora."

In Makart's "Diana Hunting," the lower line of the water nymphs expresses most beautifully a rhythmic passage showing us the crescendo in this sweeping upward curve to its full stop demanded by the upraised arms and hands, and the diminuendo in the final nymph striving to shield the escaping stag (page 189).

And again in the "Homage of Venice" by the same artist we have an expression over a larger area of a succession of wave-like rhythms to be found in the rise and fall of these pyramidal forms, the heads of the figures clearly established against the background.

In such a concourse the rhythmic order is the salvation of the composition from the monotonous line which we have in Cormon's "Return from the Battle of Salamis" and which could not be obviated since his figures are placed on the flat sands of the seashore. His effort to introduce this feeling and thus mitigate the long horizontal of heads was through the spears of the soldiers and the uplifted palm branches of the welcoming maidens.

In Cormon's greatest picture, "Cain," in which the patriarch is seen leading his sons, their wives and their children through the desert, under the sentence that Cain should "be a wanderer," the major accent is found in the figure of a woman borne on a litter by stalwart men, and the lesser, with the pause indicated by the detachment from the group, of the solitary figure of Cain.

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Rhythms may also be noted in the two subjects "Pilgrim Sons" (page 208). Of these No. 2 is the happier illustration, since the rhythmic impulse is expressed in a continuous line. The arsis or major statement extends in cumulative force from the bowed heads of the oxen to the apex of the man's head, thence through the hind leg of the ox to the plow which unites through the "arrest" of open space, with the lesser accent of the bent figure. Furthermore this figure turns the line *in*, thus completing a form ruggedly built on the compound curve, or a line returning on itself.

In the other example, the feeling of rhythm could better be had by shifting the oxen more directly in front of the stone-boat where they would become the logical element of rhythmic composition, the two figures with the boulder being the accent of major importance. Standing apart as they do, they find attachment to the two toilers through the stone-boat, the element of arrest being enlarged by perspective, while both elements of the construction express dynamic rather than fluent rhythm.

In the charming linear decoration by Joseph Stella the circular line from the bridge to the neck and head of the central swan is the large measure, or arsis, and the diminishing accent the second swan.

How often also one may find a great sweeping construction of sky forms in marble, bold splashes of cumulous interwoven with the delicate tracery of the sirrus, all governed by that cosmic sense of rhythm which nature in the flux so variously creates.

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A beautiful example from modern photography is Mr. Pratt's "Mother and Child" where the cumulative force of the mother's action is delivered to the child, a graceful constructive line resulting from the natural act of give and take.

In nature the most complete notion of the essence of rhythm may be found in the breaking wave, where we may witness its force slowly accumulating in smaller wavelets until they culminate in the final climax of the crest which again shortly breaks into lesser forms, they in due time reaching the shore, there to ribbon the sand in linear design with a series of fluted patterns. These gracefully curved forms might well represent what is popularly called rhythmic lines of the first but not of the highest degree, for although they have the curving approach they lack the arrest so important to complete rhythm. The Greek decoration for the mantle are evidently conventionalized wave forms.

The wave expresses the essence of Rhythm in that it becomes a line returning on itself, an unfolding, and a projection forward, the three marked characteristics of rhythmic motion. It is rarely in landscape that one finds a more complete expression of its quality than in Mr. Trueman Fassett's "Summer Storm." Much of this artist's effort in construction lies in the subtle forms of rhythmic design applied to varied subjects.

Dynamic Rhythm, which is a rugged simplification of the fluent line, may be discovered in any series of uplifts showing a hiatus and a lesser uplift. This may



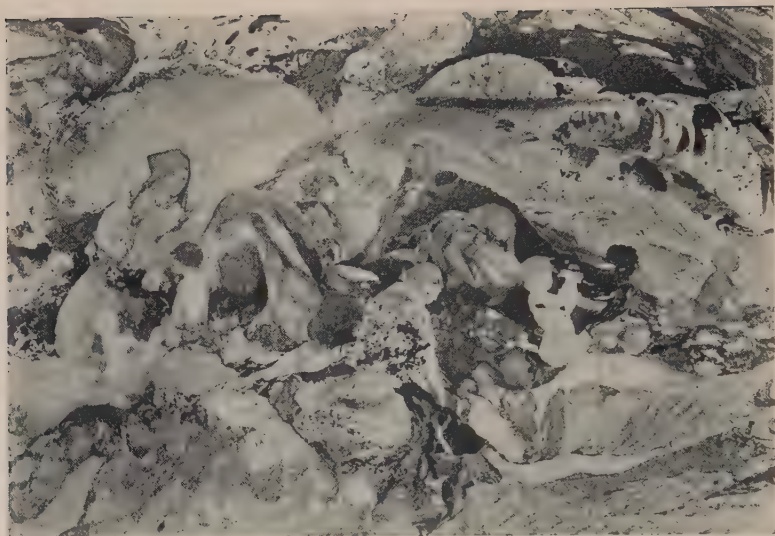
"SWANS." DECORATIVE DESIGN.—*Joseph Stella.*

The line returning on itself, expressing the arsis and thesis of Rhythm.



MOTHER AND CHILD.—*Photo by Pratt.*

The give and take of line—the first measure of Rhythm.



AN EXAMPLE OF RHYTHM THROUGH THE ACCIDENTS OF OIL AND WATER-COLOR FUSION; A PROCESS DEVELOPED BY CHAS. H. CHAPMAN, N. A.

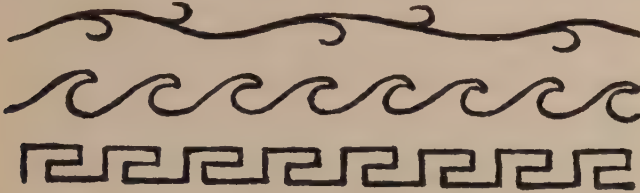


"THE SUMMER STORM."—*Trueman Fassett.*

Beginning in the foreground trace the progression of this emotional line back and forth across the canvas until it culminates in the isolated cloud form. The diagonal of light rays adds insistence to this rhythmic terminal.

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be effected in the contour of roofs and chimneys and in groups of standing figures¹ or the outline of trees; and is also possible and appropriate to still life.



Rhythmic forms applied to drapery

A notion of rhythm fully realized, offers the opportunity for either arrangements of material, or selection in nature. How often but a slight readjustment of outline may relieve monotony by substituting the life-giving rhythmic line in either its fluent or dynamic character.

Although we usually think of rhythm as lateral (horizontal) there is vertical rhythm as well. The best practical expression of this I ever saw is that type of fountain, rather popular in France, which completes its upward effort in three separate discharges, the first in about one fifth of the maximum, the next in three fifths, the last in five fifths. There is a second's pause between each, giving the rhythmic interval to the beat, the three together in increasing volume followed by the longer pause between the next series. Although the contemplation of this in its regular and timed measure

¹ See the portrait of the Duke and Duchess of Marlborough, by Sargent.

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and its unfailing continuity, affords such pleasure as allies itself with both music and poetry, in time the sensation changes to one of monotony of effort, an illustration of persistence and defeat, an endless striving and relinquishing and in about three minutes one begins to pity the fountain and long for the old home-like sort that just tosses water in the air and has done with it.

As rhythm, however, it is a perfect expression and we find its duplicate intention in the Italian campanile. Here the window spaces are low in the first story with increasing elevation as the structure mounts higher until at the top they become very elongated. Aesthetically the variety is pleasing as the vision is carried upward, psychologically our reaction to these increasing measures is one of upward aspiration.

The rhythmic structure of wood and marble has been noted in the chapter on Line. These forms may be reproduced by mechanical means, two of our able American painters having set proof before us of the fine results obtainable in the repellent behavior of oil and water when introduced. Their disagreements, however, are gracefully expressed, the retort is so courteous that each goes its way with such sweeping elegance and variety as to leave no doubt as to the principle already discussed of the oppositional element effectively present in harmony. Water appears to be the stage director and oil the obedient forces of the orchestra, guided, modulated, tempered and rhythmized into a wondrous sequential unity. The process is the

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simple one of dropping oil pigment into water and after slight stirring, receiving a contact print on paper.

In this phantasy by Mr. Charles Chapman the imagination has evidently been piqued into extracting from the vague or forcible suggestions of oil and water accidentalisms, this well organized group gathered on the margin of a mountain torrent. One can find the archway of a bridge through which the stream is pouring with great velocity and note the distant bank beyond. In the foreground, types of three generations are easily discovered, mother and children requiring but slight assistance of brush or pencil to assume form. The texture of garments, the granulation of rocks and withal the rhythmic lines of the entire composition occur as though established by the positive decision of the designer instead of the chance disposal of floating color. True, certain parts may be coaxed into place while the fusion is in progress, but in the many examples produced by this artist, rhythm is invariably present and is there by first intention.¹

¹The example by Mr. Wilson Irvine, a beautiful sequence of linear forms expressing hill, dale and mountain was unfortunately damaged. The additional quality appealing from this new art is an unusual clarity and brilliancy of color, untouched as it is by brush or hand pressure, and outclassing in this respect the glaze, which necessarily employs oil as a vehicle.

CHAPTER XIV

GRAVITY—INFERENCE

I OFFER Gravity as a "should be" principle because of the recent demand for it. A dozen years ago Gravity would have had no standing in a list of art principles, but she has been forced in by untoward circumstances. Among the other delights to the ultra-modernist mind is the destruction of Newton's pet discovery. Having gotten in the way of the freedomists it was thenceforth laid aside. Someone set the example and promptly beheld his following. One can hear it whispered about; "It is the latest." Buildings, now need no longer be true to square but should lean at such angles as would give variety to art, which lacking other allurements would at least proclaim a novelty. The result clearly effects "movement" and how much more exciting is an earthquake than the dreary humdrum monotony of days when your house didn't topple, but stood up like any other house—how *undifferent*! how academic! Modern art, however, is here to see this—and does.

Striking examples of a relief to a condition of things which up to this time have been allowed to lie

GRAVITY—INFERENCE

in this conventional rut may be seen in any exhibition of the latest things. I am, therefore, induced to proclaim Gravity as one of the "should-be" principles of art.

The principle of Inference becomes one of the most diverting and charming accessories to the development of art. To trail an inference and bag it has all the thrill of starting a fox or flushing a partridge. Because of its illusiveness the quest is the keener. There is all the difference between potting a bird sitting on a rail fence and shooting it by sound through underbrush; this latter we pick up with pride of having caught it by instinct on the fly.

"There never was yet a rational game
For a rational man to play,
Into which some accident or mishap
Could never find its way."

The inference, therefore, has about it the subtleties of sport, with its finesse and its evasions. This in no-wise subsidizes clearness, for an inarticulate work of painting is in the same category as the muddled sentences of literature; Inference merely pricks the mind to "*get it*."

The average audience of the movies has through a course of years been trained to this keenness for catching on. Elaborate explanations would now be a bore, and probably one of the several recommendations for

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the movies lies in this sharpening of the wits of its audiences. In the talkies the stimulation is lost.

The novelist has long since played this as one of his trump cards, and just as the reader joys in the acknowledgment of other indications of art in the book he holds and which thereby holds him, so in this most subtle of them all does he receive his greatest thrill.

Would the novelist exchange these values for the greater surety of mere fact! nay, but herein lies one of the differences between the reporter or historian and the artist, in literature.

In graphic art Inference plays quite as subtle a role. The craning necks and the varied expressions of excitement of a Derby day implies a horserace. The frown on the brow of Diana and her condemnatory gesture upon the escaping stag implies that Actaeon was there. The rings in the quiet waters of the lake which the canoe is approaching implies a fish awaiting. The impetuous charge of Elizabeth Thompson's Scotch Guards denotes an enemy in their front. The group of mother, daughter and son standing in dejection at the bedside though no figure is seen, implies the title of the picture, "The Mourners." Hercules bending his bow with consummate strength and resolute aim implies an object which will receive his arrow. The snow covered peak of Fujiyama implies a base but the Japanese accept this inferentially.

The Japanese mind has for generations been trained to this possibility of expanding reality. The cue is sufficient. They do not question where the torrent goes.

GRAVITY—INFERENCE

They merely cease to question it nor whence it comes to their picture. It is there. Cause is inferential. What matters is the effect.

Inference awaits our bidding in a multitude of situations and comes willingly, often bringing a dividend of unexpected proportions. Inference and Suggestion clasp hands in technique, for here is offered the same opportunity to their exercise. The withholding of detail of fact when accomplished without loss to character is to widen the breach between painting and photography to the advantage of the former. The Ballet Dancer by Pascin is gowned sufficiently by the outlines of her dress; what the chiffon does, as to folds, is left to the normal imagination.¹

It is at this point that graphic art touches hands with the invisible,—where the thing merges into the idea, where we follow in faith a plain pathway until it passes into the unknown. Here we deliver over our little two by four affair with its specifications all marked, into the keeping of larger hands which expand its possibilities. If then imagination carries us beyond the limits of graphic art let us by all means employ it. Upon this phase of art the realist can but look with folded arms. The dwellers in the charmed world of Greek mythological fancy came on tiptoe to the borders only of the daily life of that age.

The still-life painter has to do with fact, and for

¹ Twenty-five years ago the author penned the following on this theme, and as he reviews it acknowledges that he could do no better now.

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many other subjects also the fact alone is sufficient. It is generally so in portraiture where rendition of externals is attempted, but the portrait may suggest reverery and reflection, or, by *intimate accessory*, provoke a discursive movement in thought.

The realist is a man of drawing and how to do it, of paint and putting it on, of texture and technique; he is a painter; and stops with that. But the maker of pictures would step to another point of sight. He would so aim as to shoot over the hilltop. He would hit something which he cannot see.

Suggestion is both technical and subjective. There is suggestion of detail, of act and of fact. In producing the effect, instead of the detail, of a bunch of grass or a mass of drapery, we substitute suggestion for literalism.

Fortuny, as a figure painter, was master of this art, his wonderful arrangements of figures amongst drapery and in grasses bearing evidence. Here, out of a fantastic crush of color, will be brought to view a beautifully modelled hand and wrist which connect by the imagination only, with the shoulder and body. These however, are ready to receive it and like other parts of the picture are but points of fact to give encouragement to the quest for the remainder. The hide and seek of the subject, the "lost and found" in the line, the subsidizing of the imagination for tribute, by his magic wand stroke were the artifices by which Fortuny coquetted with nature and the public, fascinating the art world of his day.

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Fortuny, however, never took us beyond the bounds of his picture. It was his doctrine that avoidance of detail was artful; that to carry the whole burden when imagination could be tricked into shouldering some of it was fool's drudgery. Millet, who was his antipode as a clumsy handler of his tools, declared himself no less fortunate also in being able to suggest much more than he could paint.

In the realm of suggestion, however, the landscape artist has much the wider range. Who has not experienced the fascination of a hilltop? The hill may be uninteresting—on your side,—but there is another. There is a path winding over it, telling of the passing of few or many; your feet have touched it and imagination has you in her train, and you follow eagerly to the beck of her enchantment.

The power of implied force or action by suggestion is the basis of the Greek sculptured art of the highest period. Much of the argument of Lessing's elaborate essay on the "Laocoon" is aimed at this point.

In the photographic realm of the nude, this quality is compulsory. We don't want to have offered us so intimate a likeness of a nude figure that we ask, "Who is she, or he?" The general and not the particular suffices; the type, not the person.

In the suggestion of an idea, graphic and plastic art rise to the highest levels of poetry. The picture or poem then becomes the surface, refracting the idea which stretches on into infinity.

Inference with its phantom guide-posts leads us

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through its varied mazes to the dwelling-place of mystery. Here the artist will do well to tarry and learn all the oracle may teach him.

The positive light of day passes to the twilight of the moon and stars.

What things may be seen and forms created out of the simple mystery of twilight!

Its value by suggestion may be known technically to the artist, for through the elimination of detail, the work is sifted to its essence and we then see it in its bigness if it has any, and if not, we discover this lack.

There should be in most pictures an opportunity of saying that which shall be interpreted by each one according to his temperament, a little place where each may delight in setting free his own imagination.

To account for the popularity of many pictures in both color and black and white on any other ground than that of mystery and inference seems oftentimes impossible. The strong appeal made to all classes by subjects containing mysterious suggestions is evidenced by the frequency of awards to such in photographic and other competitions.

The student of photography asks if blurred edges, empty shadows and vaporous detail mean quality. They certainly mean mystery, which when applied to an appropriate subject signifies that the artist has joined his art with the imagination of the beholder. He has, therefore, let it out at large usury.

The drawing power of the (a) obvious sequential line, (b) of the interrupted sequence of isolated spots,

REPOSE—REVERIE

and (c) the finer and subtler enticements through inference beckoning the imagination to come and create, are motive forces which extend the glad hand of service to us all.

REPOSE—REVERIE

Repose in art is the Morris Chair into which one may relapse after fighting a work of art to its finish through all the vicissitudes which these clamorous principles have necessitated. Unity has been the far sought goal and with no further *conciliations* to negotiate, body and soul unite in repose. In this state of mind Reverie takes possession and the creator and beholder of any work may arrive at a point of rest in its contemplation. The laymen without knowledge of either technique or construction is quite as sensitive to the final result as the artist who is critically aware of its processes. The sense of proportion which is nature's gift to every man assures him of the rightness of most things in the cosmos which aim at completeness. It is not technique that engrosses him, nor is he concerned so much with formula. He does not view art through the lorgnette of this *ism* or that; instead he frankly stands up and views any work on the basis of his unfettered repose in its elements. His ultimate demand is for reverie in that which he possesses. This he requires in the picture which he confronts from his easy chair or the statue on his lawn which welcomes him home from the distraction of business.

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Now there are degrees in these possibilities to reverie. Certain combinations of form are more persuasive to it than others. The pronouncedly complete appeal of a subject showing marked inclusion may head such a list. A twilight sky which shows centralization at the horizon where the sun has gone down, with overarching clouds so beloved by certain of the tonal painters of France, Holland and America, and the dark fringe of foreground with its deepening shadows completing such an encasement of light, assists a closer and more absorbed attention to our vision of the light. The curvilinear forms of interior structure leading from foreground to focus where Domination resides and where the eye dwells, to be released by lesser attractions toward the exit showing a crescendo, a fortissimo and diminuendo of scale, or rhythmic forms which content themselves to be governed by inclusion, and all forms which express an isolated conception, are those that invite the vision and hold it longer than others which are matters of widely related entities.

Under this analysis repose in art is not so much the matter of subject as of construction, and the energy of battle, shipwreck and storm, or dramatic movement may give repose and inspire reverie quite as much as harvesters at rest or a mother in contemplation of her sleeping babe. Reverie is dependent upon the final result, Unity. The two are interlocked, mutually responsive, neither performing its part unaided. It is the isolation of the subject, so removed from all else that nothing matters for the moment save it, the thrall of an

ORDER

idea, sensation or emotion that has closed the curtains upon the world without and holds the vision upon this world within.

Even in fear of being repetitious, let me again declare that just here lies the pearl of greatest price to the seeker after art; such coordination of every factor that a consequent unity leaves the mind absorbed, satisfied, uncritical and passive under the magic spell of reverie.

ORDER

When Coleridge declared that poetry was largely the placing of the best word in the best order, he had in mind that "the best," as far as poetry at least was concerned, was a rhythmic order. It is no stretching of the point to say, since the curve outclasses, aesthetically, the straight line, the *best* order is curvilinear. The fundamental, architectural line of straightness, however, has its aesthetic demands in its rigid classicism and is abundantly able to qualify in art's demand for order.

We must leave such a decision to the individual. The demand for order in art must nevertheless be met by some means of a mechanical nature. Since order is heaven's first law, it involves by courtesy a distinct *method*. Things planned "from the foundation" presuppose this. It also involves progression, for we cannot have order in entities to be observed in sequence without it. When the method of our construction of

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factors is recognized the mind at once accepts this, falls in with an evident intention and looks for its fulfillment.

The means to order appeal to us through all of the principles discussed in this book.

CHAPTER XV

PRINCIPLES PRACTICALLY APPLIED

THE critical employment of these principles upon any subject designed to give aesthetic pleasure is bound to be productive, be it a woman's hat, a shop window, the plan of a garden, the classic dance, or architecture.

Let us divert for a moment to prove this for those who may suppose that these principles are limited merely to sculpture and painting. To apply them to the milliner's art is to allow them a more practical significance, for thereby the lasting respect for the Gainsborough hat can be *practically* understood. The utility of a hat is head covering, its art purpose, adornment. As adornment, it is fitting only when it conserves the face to which it is naturally related. As *an adjunct* to that, it assists to establish the principle of Dominance or Principality *in the wearer*. *Apart* from that it creates such a principle *within itself*, the buckle brooch becoming this focal point. As a whole it fills the eye with that variety in unity which every work of art possesses and on examination is admirable from any point of view, quite as a statue should be, justifying its claim for preeminence upon its pedestal. In its rhythmic lines of both feather and rim, it stimulates movement and

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sequence; in its symmetrical proportions, it establishes poise; we find nowhere a sense of unbalance.

By contrast, the bushel-basket covering of yesterday swamps the face, as completely as the present sugar bowl bonnet magnifies it, depriving it of its balance of hair, each notwithstanding helping to prove that real beauty can survive despite them; and when brought to light for a costume party years hence will be greeted with peals of laughter from which fashion has now defended them. The classic Gainsborough, as a real work of art, will never lose its place in art. "Utilities come to pass; art never passes."¹

But the merchant exclaims, "My shop window! Is this a subject for art?"

The window dresser to whom you pay a high price for his fortnightly visit is worth his fee in proportion as he uses the principles of art.

¹A practical test for art's principles came to the author in a milliner's shop where the lady salesman laid a hat on the head of his wife and declared it "charming." A more practical opinion was forthcoming from the husband who would be obliged to look at it daily. It lacked several of the principles of art and these were briefly mentioned. The saleslady was interested and began reconstruction. In time she called in her chief. He also was interested and watched its development through sacrifice and subordination toward sequence and domination, in time arriving at a well balanced, unified ensemble. "You have fine taste," said the man when at length we all reviewed the result.

Taste, he was told, was merely the result of applying certain art principles. He listened with interest as these were recounted, became enthusiastic and following on to the door exclaimed, "I wish I had you for a partner."

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Again the same must be brought into requisition; Principality or Dominance, ah yes, that means that out of the pile of stuff to go into the window some one thing or group must be paramount. Just here the merchant interrupts to say that one of the most attractive windows he ever had was of one line of goods, all the same color, just one idea.

That one idea was the completest expression of the principle under consideration, the elements becoming a unit and thus dominating their environment without competition.¹

In arrangement, however, he agrees that there was procedure and balance, or at least, had there been, as an arrangement created out of one sort of material, it would have been more interesting; perhaps there was radiation and tangency, all of which as linear forces might have worked well in his symphonic scheme.

But with many colored stuffs of varied shape and proportion, his task would have been more difficult.

Here a feeling for, or a science of, color must be added to that of arrangement. If there be a combination of the primaries with an opportunity for quieter, analogous tones, the problem will be that of the old masters who worked in this range. Here a knowledge of how they did it would be illuminating. Take, for instance, a picture from the Venetian school; or if the

¹ Congruity, or putting like with like, as a principle has already been cited, when it was shown that Domination may frequently act.

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quieter combinations of color prevail, a still-life by Chardin or Carlsen would prove an inspiration.¹

If we recognize a genuine need for art which is practical, wherein she may justify herself *with the people*, those who pay taxes for civic improvements and for art courses in public schools, it is found in the everyday *art realities*; the plan of the city and its architecture, both buildings and bridges and the parks with their adorning fountains and statuary. Here the art of it must be placed in competent hands. Suddenly we have awakened to this commanding necessity. It would be an easy problem to create the city beautiful upon virgin soil, with experience in place of after-thought. As it stands, the problem to the builders of cities today is one of expediency and makeshift. There are no Neros nor Napoleons who dare level a city for the sake of making it over. But from the cramped and chaotic centre, the city expands, and in this growth lies the opportunity. One does not expect much beauty in the old city save by reconstruction. Art begins to revise as she touches nature. The possibilities of each assert themselves at that point where freedom begins. The park is frequently the first indication that the aesthetic sense exists in the community. The invitation to its citizens to get closer to nature is utilized to its full in making that nature as beautiful as possible.

¹The question of color does not enter into this argument but for a simple exposition of it, see book by the Prang Co., Color. The subject is more extensively treated by Chevreul or Rood.

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While forgiving the misguided attempts in this direction which produce mere formalism, it must nevertheless be conceded that with a discerning application of art principles the beauty of any given plot of ground may be enhanced.

The secret of expanding a given area by surprising deceptions has been a study with the Japanese for generations. Here the plot of ground of whatever dimensions may either be a work of art, as a complete whole, or a succession of artful expressions in which varied principles are exploited. With them the element of surprise is of greatest importance and this is produced by Variety, Interchange, Opposition and Climax assisted of course by Procedure and Sequence. In such an effort the straight line is without significance. Its directness divests it of mystery and denies the fascination of quest. Its value is rather as a line of utility, as one finds it in the forest of Fontainebleau which is laid out as a great gridiron of roads, giving the hunter a long view of the quarry which may cross at a distance, and enable him to find his way when lost, by the sign posts. But in the park the utility of the straight line gives way to those of the curve, the line of greater aesthetic possibilities. Here there is fascination from the sheer delight of following the everchanging; of finding something ever new, a line traversed with equal stimulation alike by the eye and the feet as we are quickened toward the vista and its promise.

But though *movement* is one of the cardinal principles of constructive art, arrest, opposition, and repose

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are likewise necessary to complete an essential unity. Points of arrest may either be introduced by oppositional attraction of line (cross paths) or of item, (the occurrence of flower beds, masses of shrubbery or seats). The placement of these items as they bear away from the line of our procedure is important, but *much more so* the placement with regard to the contour, if the garden or park be of limited size; for the plan should have a fixed purpose which must justify it as a design. As we proceed, such a plan seems constantly to change and it is at intervals only that we may pause and declare; "This is aesthetic completeness!"

The accomplished landscape gardener will however strive to give his visitor as many complete sensations as possible, and a tour of his preserves should affect one as would a visit to a room of fine decoration. Each one of the items introduced should have its reason either as a part of the whole, or a part of a lesser or subordinate composition; a wheel within a wheel.

The final and culminating item in the landscape gardener's scheme, as it is in any work of art, is some one thing principal, in which the principle of climax may find its appropriate abiding place. This office is well filled by the fountain, the statue, or sun dial, as indeed any of these may, by placement, be made to assist in a subordinate role toward the creation of some other climax. The garden of successive thrills may well be regarded a picture gallery of nature, each subject so delegated as to lead up to the "place of honor."

As an element assisting the completeness of this work

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from *without*, (as its cohesion of part with part has accomplished it *within*,) the principle of Inclusion offers itself in the form of tree masses, trellis, walls, fences or hillsides. These all are protective agencies, restrictive of vision, hearing and progress, either from within or without.

Thus the garden also as a subject for artistic development may express every principle thereof.

Whereas the layman may naturally regard architecture as a necessity, pleased here and again by the look of it and unconsciously forming a judgment without a criterion, he may now find it of interest to verify such a liking or reverse it upon the necessary principles which he uses together with all critics in all the arts.

Taking a cathedral as a subject for his investigation he may safely delegate Principality to the entrance. From the outside the principal thought of any visitor is a means of getting into it; the congregations go and come from this point. It usually occupies the centre of the front elevation; it is made elaborately architectural; and frequently in its form of arch, sets the style for the windows which repeat this. This form recurring through the edifice and frequently preserved in the roof becomes the *master form*. In the case of two doors, as sometimes occurs, the principle weakens as to its application here in the degree that divided parts have less force than a united whole. With three entrances, as in St. Peter's, though all are

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of the same size, the central one assumes natural prominence not only by this position, but, as in this case, by the pediment above which further dignifies it.

But in viewing such a work from a point where the entrance is unseen, as for example Salisbury cathedral from the northwest, "principality" is without doubt expressed in the spire. Such a principle is of course understood to be relative. It is expressed in any condition and under all circumstances by the most important and therefore most dominant feature of any work of art. Indeed it may be several different things to as many observers as truly as several different things to the same observer under altered conditions. The *item* suffices little, but that in the organization of art, both of its conception and its apprehension, this principle should exist, and when it does, the mind rests in a satisfaction that organization has at least begun and has its captain.

Balance in architecture is for the great majority of cases the "balance of the scales"—even weights on even arms. The formal structures of all lands express this symmetry. It effects that composure which is synonymous with religious or domestic repose. Egypt, India, China, Japan, Europe, and America bear testimony that the perfect building to the minds of many peoples is that in which the door is in the centre in its front elevation and the structure rises symmetrically beside and above it. The depth of the building naturally carries out such balance. By contrast, however, the dwelling house, especially of

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this latter day, affects in its variety and accidentals the balance of the steelyard, wherein a large mass toward the centre is offset by a smaller one some distance removed. Howsoever eccentric in line or mass-pattern any such structure may be, it is safe to say that the effort of the architect has been to unify it through the balance of its parts. When that sense is lacking the result is, to that extent, a failure architecturally. The question of balance will be found fully treated in a former chapter.

Closely connected with Balance is the notion of Proportion which up to a certain point is included in this governing influence. It is however possible, as in the formal structure, to have perfect balance which lacks proportion, where for instance the wings attached to a centre, pass the point where they are controlled by it and in turn set up counter claims compromising a unified effect. Proportion, as we may analyze it, is naught but a combination of all the principles, applied with good taste.

Experience shows that certain rules of proportion work well toward the furtherance of unity. The height of the steeple to the length of an edifice cannot become a scientific proposition: It is purely aesthetic and approaches a scientific formula only through a general concurrence of taste in many people.

Instead of being the "great law," as Proportion has been designated, it is rather the great *result* of several "laws." The Greeks, most keenly alive to the principles of art, attained proportion as to life through

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their refinement of all faculties; and in art through geometric formula. Of course Proportion necessitates Contrast as there can be no proportion between equal things. It therefore demands the presence of Principality, Subordination, and the concomitant principles. Symmetry, the quality of evenness, forfeits these and reduces the concept to the level of monotony.

Ruskin in speaking of what he terms the "Law of Proportion" gives practical advice. "The work must be divided into at least three parts; it may be into more, but on a large scale I find three is about the least number of parts in elevation, and five in horizontal extent with freedom to extend to five in one case and seven in the other."

Again we apply to our building the principle of Climax and discover this natural craving in such subjects as inspire an emotion, (as architecture of a noble order), to be expressed in the dome, or pinnacle. This is the culmination of the upward striving of many of the forms which exist beneath it. It is the final satisfaction to the mind which has followed the effort of procedure and sequence to its ultimate expression. Let us study any great Gothic for the rhythmic, recurrent ladder-climbing effort to fully realize the meaning of the word climax. The culmination of effort is the spire, the finality of the Gothic form.

Procedure and Sequence find even more positive exposition within the building, where the eye is caught by the perspective of the arches as they spring one from the other as tier follows tier to the extreme end. Here

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as a culmination of such linear effort and of the inclusive lines rising above it, the altar or pulpit becomes the exemplar of Principality sharing the honors with Climax, a combination of these two principles, which frequently occurs.

Cohesion, Opposition, and Inclusion are never better exemplified than by interior church construction. Here exist in *reality* the forces which in Music, Painting, and Poetry we feel as inferential. What is productive of material force, stability, and therefore practical effectiveness in the temple is that which materially aids those same qualities in the remaining arts.

Again, for its aesthetic effect Architecture like Painting and Sculpture must take heed to contrast of light and dark. Its surface is a *design*, and design may well consider not only line and space but the tone sense, and with this equipment the architect becomes the master of our emotions in like degree with those brethren operating a like psychology.

"As a great poem and fiction generally affects us most by the majesty of their light and shade and cannot take hold of us if they affect the continuance of lyric sprightliness, but must be serious often, and sometimes melancholy, else they do not express the truth of this wild world of ours, so there must be some equivalent expression for the trouble and wrath of life, for its sorrow and mystery, and this can only be given by depth of gloom, by the frown on its front and the shadows of its recess: so that Rembrandtism is a noble manner in architecture. All

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that is to be done must be done by spaces of light and darkness; and this demands that the design be a *design of masses*.”—RUSKIN.

Now since one's emotion is dependent upon these considerations, the work of the architect is of ever variable quality. It is of necessity, more effective at certain hours of the day than at others as the sun both develops effects or scatters them. The placing of his fundamental effects beyond the reach of light's influence is therefore obligatory, and the architect must protect his design in light and dark by *making cavities* in his surface, doors, windows, eaves, porches. True, these all have a utilitarian purpose, but as an artist, he uses these "requirements" in the larger sense of design. In fact, just here he applies to his greater composition a most important principle in the decoration of ornament; namely that only the *necessary* elements of architectural structure should become the basis of embellishment. This law, known as "Pugin's law" is so much a part of good taste that even without the "shall not" of it, there seems no possible excuse for its violation. Yet such violation on the part of architects receiving important commissions may be seen in any modern city.

The question of having a good light on his work is even as serious to the architect as to the painter, and if any one doubts this, let him look for instance at a lot of every day photographs of the monumental ruins of Egypt and then compare the collection of illustrations

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produced with the camera by Mr. W. S. Perry in his "Egypt, the Land of the Temple Builders." Here the author in every case studied the surface, awaiting the hour for exposure of his plate which gave forth the fullest aesthetic and psychological sensation.

Let us finally mention the Dance, which has been declared to be the most primitive, in spite of that primitiveness, the most highly developed art.

"Whether as a ritual dance or as a pure emotional expression of joy in rhythmic bodily movement, it rules the life of primitive men to such a degree that all other forms of their art are subordinate to it."¹

Says Havelock Ellis in his "Dance of Life," "A savage does not preach his religion, he dances it." "What do you dance?" is a question first asked when a member of the great Bantu division met a member of another division, we are told by Livingstone. The peoples of Asia, Africa and our Aboriginal America all danced ceremonially, and in all departments of the race, rhythmic action was felt to constitute the correct petitional approach to deity.

It is a surprise to all oriental peoples and to our own American Indians to find the Caucasian race diverting the idea of dance to a matter of personal gratification. Said a high class Hindu on a visit to America as he

¹ (Havelock Ellis.) Where there is practically no other art expression of value as in some African tribes, the dance is a highly developed function and always as a part of religious ceremonial.

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witnessed in surprise our type of dancing : "We in India hire this done for us." ¹

However, in whatsoever way it is expressed the great sense of rhythm must enter in. The musical throb of the emotion is necessarily most distinctly felt in metre says Aristotle in his "Poetics" and the metre sense is no less in control of legs and arms than of the tongue. It is the response to the baton of that music of the spheres which all artists must sooner or later acknowledge, that which prompts, sustains, stimulates and is released in their work. The artist usually dances well since the sense of rhythm expressed in his art follows here as second nature. Delsarte, much of whose philosophy on art has been turned to practical use in the dance, confines the principles governing this to the three which he enumerates—Opposition, Sequence, Poise. These he has extracted from Greek Sculptural art.

The brief references in this Chapter to these several expressions of the art spirit are introduced to show the all pervasive existence and all controlling influence of the principles now under consideration, as applied to those practical relations in life which we constantly touch in our daily routine without realization that they readily connect with the great scheme of *art*.

¹"It is necessary to insist upon life as a dance," declares Havelock Ellis. "The dance is the rule of number and of rhythm and of measure and of order, of the controlling influence of form, of the subordination of the parts to the whole. And these same properties also make up the classic spirit, not only in life, but, still more clearly and definitely in the universe itself."

CHAPTER XVI

THE ORIENTAL VS. THE OCCIDENTAL BASE

HAVING now reviewed the principles on which occidental art is based it is of interest to glance at those principles which for centuries have governed the much older art of the Orient.

In each case the principle is expressive of the nature of the art produced, the broad distinction between the two being that of realism and idealism.

And as each of these arts has progressed it is of interest to note how partial adoption has been made of the viewpoint of the other. Up to the time of Hokusai and his school there was little attempt at anything save expression of idealities, while in western art idealism ever and anon has had its fluctuations.

I quote from "The Conception of Art" in this series, page 140:

The aesthetics of Chinese and Japanese art which may be traced to most ancient sources contain much of what constitutes our own code. Their universal law of Buddhism applying not only to painting but to poetry, its "elder sister" is the *ten-chi-jin*, or heaven, earth, and man; that everything represented must be presented in

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a proportional value as indicated by this ratio, the most important item being heaven, the next earth, and the last man.

Herein is expressed our two principles of principality and subordination in ratio.

The *sei-do*, or principle of living movement is one already referred to, demanding that the artist actually possess himself of the life of the thing depicted. The insistence that *kokoro*, or the essence and presiding genius of a thing or place be preserved, is of most vital concern.

The principle of suggestion, *esorgoto*, is one insisting that the work be not too real. Its value is gauged not so much by its literalism as by its *kokoro*, or inner spirit.

Ki-in is the result of that personal distinction that with us signifies style. There is no formula for this, but a picture must possess it or else fail before their critics.

Keisho, besides meaning shape, also signifies art prosperity. It is the principle of taste, and frowns upon all unclassical vagaries or personal peculiarities.

The principle of *in yo* is, in a word, that of contrast. Like most of the principles of art its origin is Chinese, *in* meaning darkness, and *yo* light; beyond this it signifies negative and positive, passive and active, female and male, lower and upper, even and odd. The presence of this principle interrupts sameness and produces its opposite, variety. It is the base of their scheme of light and dark or *notan*. A demand for this division of tonic forces is really the same feeling which leads them further toward the variety in like objects introduced, those active and those passive, a difference descending to the minutest detail of trivial objects.

THE ORIENTAL vs. THE OCCIDENTAL

With the principles of proportion, *ichi*, the designer of the screen or scroll is most concerned. Here his forces must balance and prove unified in the allotted space. Though no positive analysis of balance is known to them they show the necessary feeling for the principle of the steelyard—of the small isolated member weighing out with the larger mass. The small accent is most thoughtfully placed and when nothing appropriate occurs, the signature is made to serve. Whistler was deeply sensitive to this balance by the isolated spot and would test it here and there until it satisfied him in the *ensemble*. Note, for this quality, his portrait of Miss Alexander as well as for the balance of spaces revealed by its architectural line.

Although we of the west feel that perspective was a branch of art that never very deeply affected the Chinese or Japanese conscience, one of the most important precepts of Chu Kaishu, laid down in his great classic entitled "Poppy Garden Conversations," refers to the *en kin*, or the far and the near, insisting that all available devices be employed to secure this. That perspective of line did not become scientific until recently the great mass of their art attests. Aerial perspective, however, was never more delicately and satisfactorily exploited than in the wonderful landscapes of China and Japan. Indeed, herein they express the great quality of water over oil as a solvent for color, advantaged by the superior lightness inherent in watercolor.

This art is never produced from nature, but by observation and sketchbook notes. From early childhood the study of all living things becomes a part of education, the frequent walks with the teacher who talks about what

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they encounter being as essential as the correct holding of the brush to produce the forty-eight symbols of their alphabet.

The Japanese artist with this training behind him has already an important start, and the seventy-two rules of art with which he is confronted become largely truisms founded on a knowledge of nature already obtained in childhood.

The broad difference between the art of the east and that of the west is that the former is subjective and the latter objective, the former striving to express the idea through the object depicted, the latter intent on enforcing the character of the object depicted. The former art never shocks: though oft appealing to sensation, it is not sensational. It is often mysterious but seldom profound. It has largely to do with allegory, legend, and illustration. Its matter-of-fact realities always lie closely upon the basis of influential design. We detect the story in much of it, but we should never miss its important expression of decoration. The pictorial elements strive after an aesthetic remodeling of necessary material.

Save for the introduction of genre, little change in manner and none in technique are observable throughout this history of a people's art, beginning before Odoacer the Goth swept over Italy, showing highest development before Columbus discovered America, and continuing its uninterrupted stream from the fountain of pure classicism quite down to the present. While our western art is scientific and intellectual, standing for form, the spirit of eastern art demands a sensuous and emotional expression of rhythm. The incarnation of the genius of

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rhythm, declares one of their critics of the sixth century, the inner spirit and not the outer semblance, is what the artist should aspire to.

Says Lawrence Binyon: "The limitations of eastern tradition keep its art pure and make even the productions of insignificant artists a pleasure to look upon. In our more burdened art, failure is more frequent, though to its greater triumphs attaches a greater glory."

CHAPTER XVII

DESIGN VS. PATTERN

THOUGH this discussion of the constructive principles is aimed more particularly toward the field of pictorial art, and a basis is found for it in Decoration, particularization of these principles is here not felt to be necessary since this special department of art has been so abundantly and adequately exploited. While Decoration affords much which as a basis may be utilized in picture art, this, in its wider reach passes beyond Decoration and therefore must rest upon a foundation yet broader. While the former has wholly to do with pattern in two dimensions, picture making of the Occident has its reservoir in nature and deals with the three dimensions of reality. In sympathy with this creative spirit the principles which are here emphasized are those applying to creations of three dimensions; to painting especially with a corroborative glance at sculpture and architecture.

So long as our Occidental art is founded on natural aspect, our painters of necessity will so interpret nature. To make it "look like"¹ is an obligation they as-

¹This is modified in the newer thought to "seem like."

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sume in assuming nature as the base. The foundation of Oriental art—namely, decoration—is as closely preserved by Eastern art as our foundation should be by us. The world would be no less shocked and grieved were Japanese or Indian art to change its base than it ought to be were we to change ours.

In the acknowledgment, however, on the part of each of these arts of the good in the viewpoint of the other, we rejoice in observing that the Oriental holds nature a close second to decoration and that the artist of the West concedes more and more value to the decorative quality.

Each, nevertheless, in seeking perfection has a right to assume that the closer he may come to his own foundation the better will be his art. George Moore declared, "The first condition of art is segregation. Constable's formula and Hokusai's are both good and both nationally different." Though the qualities of decoration have been present to the eyes of painters of pictures from the twelfth century, in the illuminations of precious manuscripts and the works of mural art, not until Manet and Whistler had been touched by Japanese influence did painters awaken to the value of a simplified scheme of pictorial spacing.

The benefit of this lay not alone in aesthetics: it was discovered to aid the psychology of art as well, and it is interesting to note that through the many changes affecting art since that period of introduction, with the exception of that short era of impressionism, (of the back-to-nature, paint-whatever-you-like period from

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which impressionism so quickly recovered), practically every new cult has shaped its art toward design. Cézanne, as an apostle of Post Impressionism, declares his art to be founded on it, and the followers of Monet have tacitly accepted it.

In declaring that our constructive art was influenced for good by Japanese influence does not imply that through flat design it was enabled to rise any higher in the scale of aesthetic appeal, as composition, than what frequently might be found in Renaissance art.

No better examples of good pictorial structure may be had than in most of the works of Rubens, many by Titian and in numerous examples of the painters of their day.

At best what is known as pattern is nothing more than a statement of the high spots of construction seen in profile. It is as though we trace the sky line of a majestic group of buildings such as lower New York may show us, only to find that this pattern on nearer approach resolved itself into units of three dimensions widely separated. In fact the whole scheme of pictorial structure, as will be further developed, is found to be a matter of perspective spacing, and though this will always express *design* it in no wise of necessity represents *pattern*:—two distinctly different things,—which are unfortunately confused in the pronouncements of certain writers on Composition.

When in his essay on Style, Robert Louis Stevenson declares that the arts become sisters over the fact that they each can show a pattern, he of course uses that



PEGASUS.—*Adolph Weinman.*

A masterly success in fitting a subject to the limitations of the Circle,
the most difficult problem in graphic design.



"THE DANCER."—*Pascin.*

Suggestive treatment of drapery and accessories.



"THE COW GIRL."
Dagnan-Bouveret.



"GARDEN VISIT."—*Betts.*

The subject proper a lesser matter than the tonic
division of which it is a part.

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term for design; for neither music, nor literature deal with pattern but all arts including architecture, sculpture and painting, must show *design*. The obsession concerning pattern is markedly in evidence as a major influence in modern art.

CHAPTER XVIII

THE DECORATIVE EQUIPMENT

"The inestimable importance of Design in a picture."

MEIER-GRAEF.

THE assistance which a knowledge of mechanical construction may render to the spontaneous impulse of the artist is the reason for the science of composition and the union therefore between his *intention* and his *visible signs*—his lines, his light and shade, his grouping and color—is not only important, it is compulsory to final achievement in art.

With an emotion to express, what aid may be had from line and what from light and shade and what by combination of these in the final adjustment of the material at hand!

That sometimes these become an aid to the worker and sometimes not, is proven when the same theme is set before a class in composition.

The aid to the spiritual intention of certain lines or occurrences of light and shade is grasped and utilized by some and completely missed by others whose expression of the idea is attempted without discerning knowledge of these things.

The student whose only thought when outdoors is to

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"paint the day" may indeed make a record of it but fail to make it a red-letter day, as many of the canvases of the purely realistic school attest. There is indeed a pleasure in noting the peculiar aspect of a day, presented as are the descriptions of the poet or prose writer who puts you into any one of nature's moods. The student might indeed con it with a purely scientific interest, remarking that he feels the humidity, the density of the atmosphere or degree of light, but without structural interest in the subject before him. He who travels this toe-path and is content with the straight and narrow way leading to his goal may find that in the great kaleidoscope of nature, the rainbow now and then chances to span it, or that Elysium may happily occur along his route; but he can take no personal credit for these occurrences; and then, neither rainbow or Elysium may happen at all.

The "paint anything" doctrine, in assumption that all nature is beautiful, reckons without the thought of *degree in beauty*.

If, in order to paint something we must love it, and if the painter considers beauty worth while in his subject, he may likewise conclude the more positive is this quality the more will creative love be inspired by it. His selection therefore should be directed by this compelling idea.

If construction is thus made personal there must be a psychology to it. If this be under the control of the emotions their play will be discoverable through it, and the choice from these opportunities, both obvious

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and subtle, which are open to his selection, not only from among the principles of art, but from the realm of aesthetics in her gift of adornment for the artistic idea, is what endows the work with its personal distinction and value. That which aesthetics offers as a goal to the artist is of fundamental importance, the look of the thing—the *good* looks, for this defines aesthetics; and without consideration of subject intention or even physical fact, that what be done, have a charm of construction in its spacings and apportionment of tone and color with *these spaces*, is after all what allies graphic art with decorative art and gives it beauty in the broader and more unquestioned sense of great and simple organization. At such a distance that its reality be dismissed or upside down, when fact is entirely destroyed, the fine spacings, color, or organic line of good design will hold and fascinate.

The proof that this consideration is basic, lies in the fact that the qualities which are added finally, and appeal to the intellect in pictures, the reality, the symbolism, or the story of them, leave all this unaffected,¹ whereas the aesthetic or *the beautiful form* in light and dark, in color and line give greater force to these things and are therefore substructural to them. Our first inquiry, therefore, should be what, irrespective of subject, produces an interest in pictures.

¹The distinction must be made between objective beauty and the beauty or fitness of the form in which the objects are united; *i.e.*, the ensemble which establishes the principles of art as the foundation of aesthetics.

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Assuming a desire for art in its fullest possibilities the artist should first pause before the altar of Decoration with both hands in the horns thereof, for the oracle will confide but a single secret to this suppliant, the single word beauty contains the whole of it, for Decoration has no other aim.

That the organization which flat decoration can contribute in its simplified spaces as analysed over light, dark and half-tone, is of fundamental value, may be easily detected in a class of students gathered from varying influences. Those having public school or School of Design training soon become conspicuous as leaders in pictorial composition.

CHAPTER XIX

THE DECORATIVE BASIS

"Decoration is not a side issue, it is the heart and soul of art."

WM. H. HYDE.

WITH the principles of art determined, its practical aim now awaits us.

Were one to make choice of the several modes of expression in graphic art, the selection of line would come first, as this is the original and simplest means, but one of stronger appeal to the painter is light and shade, for this supplies him with the more forcible statement in "aspect", and strengthens that statement with a cause for the effect. Strip linear form of this and we may still have aesthetic quality; add this to linear form and the possibilities of an aesthetic result are multiplied; for with it we have tone in degree, and gradation, those qualities precious to the painter's surface.

Our term light and shade has become current with us to include an idea that is larger and of more importance, namely light and dark, the creation of which gives all decorators the greatest concern; that the design comes ringing and introduces itself agreeably and without reference to the meaning which may be

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contained. This is pure art. The idea may follow after the introduction, and we may then examine the detail and technique and find it good. But, that first thing! This is what underlies so much of the world's art; namely, embodiment. And what does it mean to the maker of pictures of three dimensions, wherein nature is accepted as she is, and not, as with the Japanese brother, with her heart taken and used and the rest thrown away? It means a plan in the elements, *as a design*.

Just here the student may discover regrets at not having entered Pictorial Composition through the gateway of Decoration, for to him who has had the discipline of creating agreeable results by merely arranging lights, darks and half-tones, that by their interchange, their juxtaposition and variety, positive aesthetic pleasure ensues, will have a long lead over those who may stop to sense this point or to argue out its importance when acknowledged.

Its adoption twenty years ago in the field of illustration becomes apparent to anyone who will glance through the magazines of that period. Its introduction there was through the cover, where its wonderful simplicity proved its *tour de force*—and it in time applied as well to the pictorial contents, as the cover. But more forcibly is it revealed in the Poster. "Modern" illustration has practically discarded all this.

Yet this is an art that deals much in suggestion, proving by the force of ungraded and often empty spaces the little need after all that we have of detail.

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It is from this point of view that a portion of the modernists have reinstated it in *painting*.

It will be noticed that in these examples the tones are flat and few; that the light tones are classified in one part, the medium tones brought together by themselves, and the darks either massed or skillfully placed as finishing accents.

That this point may have individual solution, let us reduce any conception to outline. In this form we may quickly conclude that the idea is indeed set forth. The intent may be expressed, but not with such assertion that he who runs may read it. To insure this *carrying quality* the outlined forms are supplied with differing tones. Here then is separation and individualization—the Japanese and Chinese say this is sufficient. Sufficient for the idea perhaps, but technique and quality, these have much to do with art. The oriental replies, that both of these virtues may exist in his simple conception, but again the other declares for truth, that he may express the full essence of his subject, and the reply is, that to supply all the facts is to rob art of her chiefest charm, suggestion, mystery and inference.

Now the sympathizer with either side of such an argument has a good case, and the contention may stretch on interminably.

Meanwhile the student will keep on slowly adding facts within his outline until he feels that anything more is unnecessary, either to the idea, to the unity, or the technical quality of the work. *Beyond this point he is now prepared to sweep away all facts of detail, and*

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even casual beauty, as unnecessary things. It is the process of pruning a literary composition until it expresses the idea in the smallest possible compass, which we agree to be the acme of art, and what the poet with his majestic synthesis is ever aiming to accomplish.

Now just at this point the student will take on a new idea; namely, that this particular point at which the concept rests in the upward stretch for its fullest expression, is a point variable with each subject, a fact which interferes with the hide-bound conventional modes of the Oriental artist and is a strong point for the more flexible methods of naturalistic art.

In this spirit we can understand why one subject suggests the flat simplicity of a Japanese print and is found to yield more of itself under this translation than by any other, and that the next subject essayed by the same artist will reveal its essence through a different mode.

The photographer, *supplied* with all pictorial details, is in a position to find the desideratum by elimination, which is certainly the safest means. His problem is to silence an embarrassment of detail, to experiment with every degree of effect until he finds that which best *interprets* his purpose. To the painter this may mean reconstruction of much of what nature has offered him. Certainly the latest photographic equipment, with its pliable and sensitive surface, responsive to mood or manner has bequeathed its user the responsibilities of the artist.

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The thoroughly interested students of this new opportunity in their art should regard their laboratories more in the nature of places for experiment, school rooms for administering self-instruction, opportunities for testing the capacity of any given plate as the basis of an art product.

The simple creed of the decorative designer is this: (1) that for unity he must lead the eye through all the details of the design; (2) that he must impart to the design a sense of equilibrium or repose; and (3) that he must give the various terms employed some common factor.

The pictorialist subscribes to all of this. The first proposition of the creed involves movement, sequence and procedure; the second necessitates balance; the last brings to our attention qualities of cohesion, transition and repetitious color, developing the tonal sense through the principle of Recurrence.

Acknowledgment then that decorative art has the best of claims to serve as the basis of pictorial art, opens the way clearly to the reduction of every picture to a few simple tones expressive of the decorative sense and so juxtaposed as to become agreeable space fillers for effect.

There are, of course, all degrees of this opportunity but other qualities being even, the best picture, perforce, will be that of the most intelligent design.

Students of composition cannot make too much of this point. It is the gist in a nutshell.

You will find no dictionary definition for Design

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which is inclusive, for Design comprises every means which the designer uses. Design is the assembling of items within a given space, *that balance*.¹

The effort of the designer is to produce an effect and through it a sensation.

The mere placement together of formal surfaces of black and white, and these repeated in long lines, will knock so hard at the door of our aesthetic comprehension that we straightway sit up and listen.

Repetition, the simplest of decorative forms, proves its practical value in business advertisement, and it is because of this quality that the maker of pictures should avoid it. He does not call for attention in that way, but he does need the note thus struck that he may fit it into his more subtle harmony. Pure black and white in juxtaposition he sees is effective in decoration; the pictorialist therefore appropriates it as one of his own forces.

The distinction between his work and that of the decorator is merely the wider range which is found in his realm of the subjective, the ideal and the real.

Abstract beauty is the limit of decoration. *This, together with* a personal and perhaps a spiritual recreation of the subject, is the compass of the other.

With the beauty end of it in mind, he goes again to decoration, and from the great insistence which she places on other modes of effect he obtains added notions

¹ The above definition should be kept in mind as a criterion in gaging design.

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which, if possible, he will do well to introduce into his scheme.

He also may help himself to the idea of the division of the picture space into simple areas. And again, besides the effectiveness of masses in contrast, he is enabled to appreciate in decoration the aesthetic value of lines, and here, too, in a manner more clearly presented to his comprehension than when their effect is weakened by association with a subject. In this range he stumbles across certain good ideas about Radiation, Tangency, Triangulation, Balance, Rhythm, and through them all, Harmony. He discovers that certain concatenations of lines give him repose, bespeaking dignity, solemnity and simplicity. Others excite a series of counter-emotions. These things he does well to apply to his own equipment, knowing that the pictorialist and the decorator appeal equally through the aesthetic psychology.

THE TONAL SCALE

Taking up the decorative formula in the order of its value, the notion that graphic expression comes most forcibly through a simplified gamut of the tonic scale may be first considered; namely, light, dark, and half-tone. The half-tone, of course, is divisible and subdivisible, but a half-tone is a half-tone, no matter of what degree, and a dark is dark, if the lowest note of the scale, no matter of what degree, and the light is the highest tone. The question of degree is no more than the scale in which one operates. The high-light of a

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Rembrandt or an Israels would be a half-tone in some other picture.

The painter's art should join decorative art in these *three tones*, his being an art in *three* dimensions, representing natural fact in its length, breadth and thickness. It can, therefore, have no business with the design in *solid* black and white. The reduction of the pictorial thought to this, in a last analysis, is without possible advantage and is only a quibble.

Painting, with its reservoir in Nature, makes greater use of the half-tone (which is representative of a surface) than of light and dark, which are modifications of that surface. In the quality of the half-tone the painter gets his real grip on the picture. Light and dark added to this are therefore secondary.

The decorative sense is markedly apparent in the "Lawn Visit" by Miss Betts, which is one of the most emphatic examples to be recalled in illustration of the subject proper merging its identity into the larger scheme of decoration. Here the three divisions of the scale are expressed with such emphasis as to leave no doubt of the basis of its inspiration. We are tempted to approach this picture first as decoration and afterward apprehend its pictorial quality. By contrast, the "Girl and Cow" is purely realistic, its peculiar force being almost entirely due to its space and tone simplicity. The attractiveness of each of these examples, irrespective of its subject, is the distinct presentment of three tones, and the principle is as well expressed in the delicate as in the forcible examples.

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Our immediate impression on looking at the "Girl and Cow" and the "Lawn Visit" is that they have the harmony of the full scale. The equivalent of this in color is such harmony as yellow, red and blue will produce, the three primaries with all their complete possibilities.

Black, white and half-tone afford a kindred quality to the monotone. The spaces are simple and dignified; altogether, therefore, if there were no subject interest, these lines and masses would satisfy us as having the snap, the zest, imparted to decoration by these things.

Let us turn to photography in proof of this, photography which for the past two decades and more has put into graphic art some of the most distinguished work to be found in this category.

In the "Rodin," by Edward Steichen, silhouetted against the marble statue of Victor Hugo, we have a markedly vigorous use of this possibility in contrast,—the sculptor reserved in shadow, giving place to his subject in light; two great figures in modern French history presented in the most powerful of effects possible to graphic art.

A NOTE TO PHOTOGRAPHERS

Photography is an art conspicuously tonal. It is necessarily mirrored nature, since nature is its base, and not the inventive genius of man occupied with a piece of blank paper. Photographers should, therefore, busy themselves solely with the problem of *how to*



"RODIN BEFORE HIS STATUE OF VICTOR HUGO."

Photo Edward Steichen.

Expressing the force of Light, Dark and Half-Tone.



"THE FLOCK."—*Anton Mauve.*

Construction on the Horizontal expressed in the three fundamental tones.



"PORTRAIT OF
DUVENECK."

By Chase.

Subject in Half-Tone;
with Dark and Light
complement.



"RISTORI."

By Robert Blum.

Subject in Light and
Dark, with Gray
complement.



"THE SOWER."

By Millet.

Subject in Dark with Gray
and Light complement.



LADY IAN HAMILTON.—*Photo Edward Steichen.*

The dignity of the Vertical when controlling a large area; also
enhanced by the simplicity of its support.

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make nature into art, and not *how to justify their art on the basis of nature*. They are out of the latter class of workers entirely, their invention being limited to selection, arrangement and reconstruction of material presented in three dimensions, the length, breadth and thickness of the Creator's Cosmos.

The photographer is a manager of a full company, so complete as to be oftentimes an embarrassment. He does well to classify the cast that he may know his principals, subordinates and supes, but he cannot annihilate any of his suite which contribute to *naturalistic presentation*.

Fully alive to the great strength, which inheres in the simplicity of decoration, one must work with his overabundant forms and forces in this direction, patiently wearing the check-rein of *natural fact* and being warned by this from the fatuous allurements of those fads and frills which it was never intended for him to wear. Think, then, on the decorative quality of *three tones*, and in pure decoration note how much more interesting and potent these are than two.

The possibilities of light and dark and half-tone through the full scale of values have been considered, proving the adequacy of these three tones in any degree, the delicate subjects holding up well with those of stronger lights and darks, and thus expressing the fact that efficiency lies in *balance* of forces, and not in emphasis, assertiveness or accent.

The value of three simple tones may be again studied for their *placement* and *proportion*, these regulated by the subject's requirements.

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In the painting by Mauve, now in the Metropolitan Museum, the subject is expressed in the highest light and the deepest dark, namely, the sheep and the shepherd, the intermediate tone between these two being delegated to their environment, the sky, the road, and the dunes, by which the light and dark masses are encased. The great middle tone may be of several values but in the degree that these are conserved will the strength and force of decoration be contributed.

This is one of the commonest and most effective arrangements of the three tones, its efficiency being as marked when accenting the brilliancy of light falling on the fleece of the sheep as when effecting, through contrast, the tragic figure of Ristori, where light and dark are brought together sharply and relieved against a supporting gray. These two examples illustrate such a selection of tonal forces as may be designated *light and dark with gray complement*.¹

The subject in light and gray with dark complement finds most original exposition in the portrait of the artist, Duveneck, by William M. Chase. This arrangement has the recommendation of a more easy passage through the tonal scale, reaching dark from light through gray, an exchange of force by contrast for the qualities of subtlety and possible reserve. Dark relegated to the background, or supporting area, aids the simple expression of light, and becomes the most natural selection of effect open to the portraitist.

¹For the analysis chart of these forces see "Pictorial Composition," pages 169 and 170.

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The subject *in dark* with light and gray complement at once reverses the scale, turning our thought away from light and toward gloom. Its use in such a subject as "The Sower," from the brush of J. F. Millet, is particularly well chosen. Seedtime is indeed a period of hope and confidence, but to the interpretative spirit of the artist the effort was one, so oft repeated, of portraying labor in the grip of despair, a struggle against the thrall thereof. See how, therefore, by lowering the tone of the figure he has escaped the necessity of individualizing the face, and we have a man who stands as a type of all labor and not a particular peasant who might be called by name and living in a particular cottage at Barbizon. See how fundamental he becomes in the concept, entoned as he is with the earth, and how such simplification of man and ground not only tends to unify the spiritual conception, but to strengthen and to broaden the decorative scheme. There is, therefore, psychologic significance in the use and artistic reason in the choice of these three simple tones, for through their prominence or subordination, ideas appear or depart from our work, and by their accentuation or dissipation is produced a scale of related importance, just as in the linear scheme those objects gain prominence to which lines lead, so in the scale of tonic values those spaces gain value by the contributory space which is created for or sacrificed to them. Witness the head and ruff of Ristori and the sense of light expressed in the afterglow of the sky of the Sower.

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BALANCE OF THE TONIC SCALE

With a scale of relative values established, one may know what spaces to reserve for support and what to push for effect and will not introduce attractive and disturbing material where it does not belong. A large proportion of the faults of the student may be grouped under this heading—destruction of simplicity—another way of saying that the organization of these simple tones was not apparent, being interrupted by the employment of what was of less significance than this greater quality.

Before leaving this division of the subject it should be magnified into a notion of primal importance. It stretches itself out so as to cover all parts of the work, and keeps nudging at the elbow of the artist who will seriously know his own or the work of another in its real possibilities. It becomes a base-line of measurements, a guide post of procedure, and awaits us at the end, one of the important conditions of judgment. What is this thing so important? Once again then; the expression of a subject in a few simple, well defined tones—practically three—and a recognition of the value of each when selected to hold first place; the aesthetic significance in the use, and artistic reason in the choice thereof, that, through the prominence or subordination of these several tones, ideas may be made to appear or depart from our work, as was seen in the case of the "Sower", that sombre spectre stalking through the twilight fields, where the idea found added strength in the

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tone chosen to present it; and no less with the Cow girl where black in the dress emphasizes the melancholy of her prescribed life; again, under different sentimental requirement it will be found that the other tones stand ready to augment the idea, a question well worth the student's investigation. The psychology of tone will be treated elsewhere.

DEDUCTIONS

The import of the foregoing will be understood to impose the *great value of a decorative basis for pictorial structure*, the following deductions as principles being patent: First, that strength of effect is dependent upon the simplicity of the decorative plan; second, that in his category detail has small place; third, that when included it must be found in itself a lesser consideration than the tonic division of which it is a part; fourth, that dark, light, and half-tone, representing as they do each of the essential three dimensions, must enter into every work; fifth, that each controls a distinct psychological aspect of the work; sixth, that dark, light and half-tone may each stand for the principal tone of the work, the other two tones being complimentary; seventh, that a tone is made important by its placement; eighth, that a tone is made important by what is sacrificed to it. These last two require developing.

As to importance through placement, the house in "A Discouraging Farm" means tenfold more as an item of attraction where it occurs than it could anywhere else

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in this picture. If placed below the hill crest it would be swallowed by the great tone of shadow, but as it stands it first arrests the eye because it is opposed to the light, then because it breaks the long line of hill crest and again because it is the objective of the leading lines of the road. Again through sacrifice it is important because the detail of the foreground is suppressed in a tone regulative of the picture's breadth, an effect much more impressive than though the detail interrupted the sense of mass. This simplicity is reactive on the house by sacrifice. The same landscape under full light would weaken in both effect and sentiment: in effect, by exchanging breadth for detail and in sentiment by a loss of tonal simplicity.¹

If we were to clip this subject to half its area, the house, though increased in size proportionately, would lose importance by *its domination of a lesser area*. The house, therefore, is made important by placement, and supporting space. Apply the principle to portraiture and note that the kings and queens are presented on especially large canvases, typical of the extensive stage upon which they act. Instead of losing importance through diminishing proportion they gain it on the principle of subordination.

Like the great actor they fill the space by virtue of 'presence' and conceded importance. A timid little

¹ After seeing this photograph the writer searched the vicinity in vain and though coming upon the house failed to recognize the subject, destroyed as it was through a lack of simplified lighting *which twilight secured*. See page 79.

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every-day man of domestic habits and small assurance does not need this amount of air around him. He does not have it ordinarily.

In Mr. Steichen's thrilling portrait of Lady Ian Hamilton, a contribution by a painter to the art of photography, the sensation produced is due to several very separate and distinct aesthetic qualities, but to none more than the one under consideration, namely: the large and simple space areas which, while perfectly conceived as space divisions, act through subordination upon the lesser area of the figure. In these spaces nothing of interest is allowed because nothing is wanted of them but their size.

Applying this idea of area to the question of tone it will be found that the smaller an isolated accent of importance is, the greater claim it will have by reason of its distinction through contrast. The dark spot of hair in the "Woman in White" is what really gives possibility to Mr. Whistler's experiment—the relief of white against white. Were the hair also white how quickly would the result pass into insipidity. This accent, in limited area however, is as potent in establishing a balance of light and dark as though these two were evenly divided. The note thus struck is precious, nay distinguished, because rare.

In the etching of the Crucifixion by Rembrandt, his subject called for groups of opposing types developed under an extraordinary light from the sky. This naturally suggests differentiation of individuals and light and shade upon each figure. But his view is larger.

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This subject planned on the simpler basis of design is bigger, with these groups delegated crudely, aye, rudely, to certain parts of the tonic scale enabling him to strike a deeper chord and gain a wider resonance, than though he settled himself to the honest task of being faithful to facts. The Virgin, the disciples, the centurion, the priests are all here, but we must search them out. Above and beyond the personnel of the scene is the fact. And this is the majestic message which he would convey. As it stands this print is in complete sympathy with oriental decoration, suggestive, by reason of *breadth*. It is through this stage, the second state of the plate, that so many etchings proceed, pushed toward detail and away from simplicity. "Calais Pier", etched by Hayden from Turner's painting, is far more interesting through its linear organism in its second state than when completed in the full tones of the painting.

The importance of light and dark once understood, becomes the key to all tonal composition. Light-and-shade is one of its phases, and in the realism of the present its most explicit form of expression. It affords one of the reasons for the division and sub-division of the tone scale; and to those whose appreciation is limited to a scale of naturalness there is a satisfaction in observing the cause for an effect.

Although the dark need not be shadow, it usually is, and the scheme of chiaroscuro is developed upon objects which intercept light and thereby produce darkness.

This necessitates careful arrangement, for once our

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art is brought to the level of realism we must stand and deliver reasons for every step. From this, as we have seen, the Oriental frees himself.

I have put the decorative basis in the foreground of this discussion so that with the requirement paramount the acknowledgment of it may be perfunctory.

I am aware the subject of Light and Shade¹ is treated at length by some writers on composition, but to me it cuts itself very short when it leaves the field of the decorative, where its reason for being is explained. The maker of pictures must work it out on this basis.

¹ In "Pictorial Composition" this subject has also been treated.

CHAPTER XX

THE PSYCHOLOGY OF LINE AND ITS PRACTICAL SIGNIFICANCE

WHEN we enter the range of psychology it should be with the warning against rainbow chasing. The subject contains a few points of great importance, but these vary so with the individual that they must be used with discretion as the basis of universal statements.

The starting point is the response of *sensation* to art's appeal. A study of the human mind discovers analogies which are so universal as to confirm the confidence of the artist that what, by the way of sensation, will appeal to one will appeal to another, at least in any of the great divisions of the race wherein a general art sense may operate. The gamut of art employed by us is both broader and longer than that which proves sufficient for the Chinese and Japanese and East Indian. It is largely because under the constant development of individualism, the Western artist has formed for himself new modes of expression, as also this has prompted him to an adaptation of the modes of other nations. Thus the graphic art of the East makes its appeal to a more limited psychology than does the art of Europe

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and America. What we might learn from them of the East as to the *sensations* of which art is capable, is less than what we might offer.

There is frankly more art capacity in one of the great etchings of Rembrandt, Pennell, or Frank Brangwyn than in any Japanese or Chinese screen or print ever executed; for beyond the spacing, the massing of light and dark, and the line, which is the limit of Japanese and Chinese design, lies the *light* and *shade* which contains nature's accounting for light and dark in her specific statement of reality, and *gradation*, two elements which carry us into the profundities of nature's possibilities and give back sensation which in the other art is not awakened.

Meanwhile, to Oriental art, thus far slightly affected by alien influences, the shifty westerner has boldly helped himself, and moreover has added thereto. He is therefore prepared to draw on the *fuller reservoir* for effects applicable to optical sensation. So likewise is it with music; the broader development of sound possibilities which a great orchestra can offer, afford the listener more varied and complete opportunities of sound sensation than with the more reserved music of the Orient.

Here we pass from considerations of technique and the imitation of nature, through the notion of aesthetics or the beautiful display of nature, in two distinct departments of which man has moulded ideas, to *that part of art which actually creates ideas for man*. He then realizes that those elements which he had been using for

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aesthetic purposes only, certain lines or lines in combination, or certain colors or colors in combination, schemes of light and shade which he introduced merely for pattern, were *in themselves* elements of a positive psychology, appealing again to him in a different order of sensations.

Art has already supplied pleasure, first in its technique, second in its aesthetics, third in its story, fourth in its moral. Freeing ourselves from all of these, we take a step, not necessarily in advance, but to one side, and observe the product at a markedly different angle.

It is fortunate as well as appropriate that construction should contain a psychology, and if this be under the control of the intelligence a result unanticipated may be found awaiting us.

The choice from these opportunities both obvious and subtle which are open to his selection, is what endows his work with the greater distinction and value.

The assistance which a knowledge of mechanical construction may render to the initial impulse develops the first two great departments of the science of composition, and another is developed through this wider range, psychology.

The alliance therefore which the artist would make between his visible signs—his lines, his light-and-shade, his grouping and color—and this last consideration of sense-psychology is not only important, it completes the final achievement open to art.

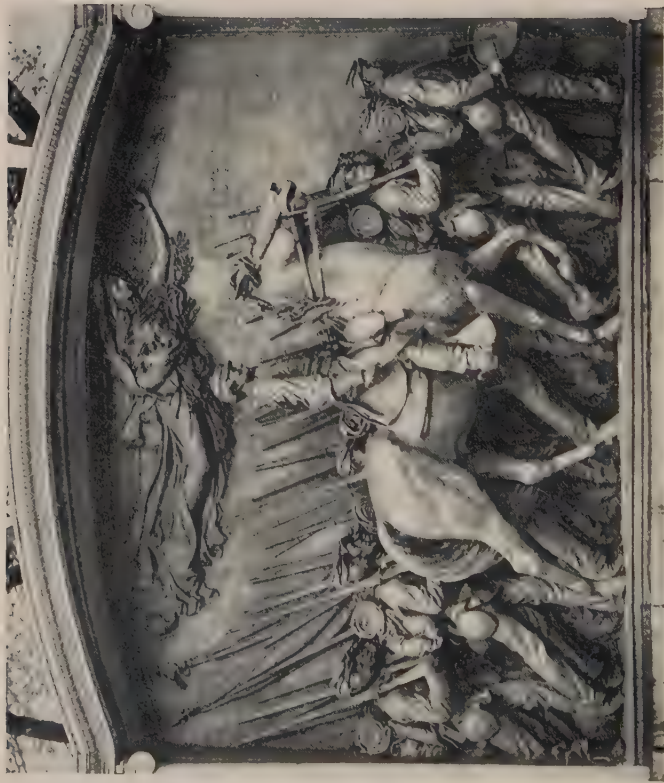
When man first had the inclination to express himself graphically he doubtless used an outline and this



"THE CRUCIFIXION."—*Etching by Rembrandt.*
 Showing simplified construction in the *second state* of the plate.
 Dynamic Rhythm.



"THE WOMAN IN WHITE."
Whistler.



"THE SHAW MONUMENT."—*Boston, Augustus St. Gaudens.*

Congruity, expressing likeness of kind and of intent; motion forward.



"THE SUN VOW."—*Herman MacNeil.*

Vertical Impulse.

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in its simplicity and directness served him sufficiently for a long period.

The outline was merely used to designate and differentiate character. In time therefore it became conventionalized by symbolism and served man as would an alphabet.

The use of line in its first employment was a convenient short-hand, and answered only a utility purpose. No thought of beauty entered into these first drawings any more than it did in some of the "art" which has followed long after which is markedly an effort to typify a fact, and wholly bereft of aesthetic intention. In time, however, the outline became artful, it not only expressed character and illustrated an idea, it likewise expressed beauty. Man accepted the idea contained in it and was moved to preserve it for some added reason. The characters were more than letters of the alphabet (hieroglyphics) and began to charm him by their clever delineation and apt relation one with another.

Art was born when some one attempted to do an ordinary thing in an extraordinary way, purely for the sake of having it so, that he might admire it.

Up to that point in the development of his attempt at expression, the result had been purely scientific. There was no thought of beauty in the mind of the cave man who etched upon the walls of his cavern the outlines of the mastodon which he had encountered. This is not art, but *record*, and the dubbing him "the first artist" is all a part of a very general confusion existing

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between art and its purpose and science and its purpose.

There are three aspects of Line. Line may serve as a conventional boundary of form, in other words it becomes outline, and so emphasizes the mosaic of the pattern wherein it plays a practical part in the mechanics of our picture; it likewise has an interest purely aesthetic, which all decoration proves, its constant and stimulating interest being the basis of all flat design, and Line may also become impressive to us in its abstract *sense of direction*. It may add a quality of movement by its insistent force in this or that direction, or it may dominate the whole work by the import of pure linear tendency. By its gesture, either commanding or gracious, either skyward or earthward, either broad or contracted, it stands frequently as a preface of the work and gives the first hint of the original organic intention of it. In the consideration of Line therefore let us associate psychology as closely as possible with aesthetics.

As gesture proceeds expression in oratory, so the gesture of a picture or statue is the first indication of its pronouncement. These sweeping lines may exalt our enthusiasm to a climax, or may bury a woe, they may stimulate our sympathies to a bacchanalian revel or subdue us to the calm restraint of compassion or repose.

Line, as a simple element for philosophic thought, was early honored. Pythagoras selected the straight line as a symbol of infinitude, being as it is, susceptible of endless extension, stretching directly from its starting point. Later, the circle has served the thoughtful

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for the same idea but with less reason, the circle being a distinctly finite form.

The consideration of line then involves not only the line as we actually see it, the vertical, the curved, or the diagonal as a structural element in design, but contains the larger notion of *sense of direction*. It signifies movement. Hence the Shaw Monument by St. Gaudens on the Boston Common becomes the expression of *motion forward*. Here is testimony for an avowed straight course. The leader and his soldiers are alike determined upon an unswerving purpose, and the line of march is one, without deflection, *toward its goal*. No eye of this company is turned, but in every man is felt the tense undercurrent of resolve, the awakened impulse of an *esprit du corps*. How easily could the great ethical design of this group be marred by a single deviation in the line of direction. What if some of the expressions among this determined group were wayward, what even if the colonel himself were to turn in natural pose toward his men? The fact that his thought is not for them proves his knowledge of their loyalty, or a belief that example is better than oversight. The principle of Congruity has here a happy illustration, not only in the *likeness* of kind but of intent.

It is the same expression of propulsion that we receive from the standing figure of the Apollo Belvedere—the effort of the vertical figure to effect, in the flight of an arrow, the sensation of horizontal motion. The force of a unified linear intention is even more marked-

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ly shown in Cormon's masterpiece "Cain and his family journeying through the desert." This canvas hanging in the Louvre is considered by many, one of the great achievements of French art; surely not by virtue of its color or sense of *plein air*, for it has little of the former and lacks the latter, as the figures doubtless posed for him in his atelier, though the scene demands the shimmering atmosphere of the burning desert. Its grasp upon us comes from the intense and concentrated purpose of *motion forward*.

"And Cain shall be a wanderer." Moving at slow and measured trot, his eye fixed on the distant line of the horizon, the patriarch has but one thought which drives him onward, that he must keep going; and his children and children's children follow after him at marked pace, a small compact company, stern sharers with him in his tireless determination and the labor it entails. Here is that unity of thought which has created a master work, made intense by the contributive force of each figure under the control of a single idea, and that idea *lineal*.

In like measure does the idea of motion upward expand the otherwise restricted area of the antique statue, the Supplicating Youth, or Mr. MacNeil's "Sun Vow", the latter showing an Indian Chieftain and his son gazing skyward. The mind quickly follows, uniting at increasing distances the object of that penetrating vision, the speeding arrow, with the group below. The figures by association with an exalted effort partake of this quality, their attitudes, crouching and strained, be-

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coming eloquent through this union, and the beholder too is exalted in this degree, entertaining an interest beyond the aesthetic or technical.

In the vertical, the psychology of line effects its sublimest possibilities. Man in his exaltation always looks up, as in his degradation he looks down. Those people that do not physically "fear" Deity look up to him, those that do, look down or turn their backs. This difference is racial, a demarkation between Occident and Orient, *but* in both cases the inference is that Deity is supreme and is exalted above all, and that in this acknowledgment man follows the natural impulse in its logical line into the spaces above.

The single shaft therefore is the embodiment of those qualities which we put into the upward vision. The mind sees that which it contains the power of seeing. Let us therefore select from the accompanying list, the qualities which we may adopt from the vertical line; reverence, exaltation, resolve, majesty in repose, strength, sufficiency, calm, steadfastness, unity, lofty purpose.

When Thomas Jefferson advocated a monument at Washington and accompanied the recommendation with a sketch, he had these sensations in mind, and his crude representation for that simple ethical embodiment was what, long after he had passed, was reared to typify them to the nation. The process of optical sensation acts without interruption or disturbance as the eye passes up and down the simple and majestic shaft. That these qualities in their purer essence are sensitive to inter-

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ference or counter suggestion could quickly be made plain were we to conceive this dignified shaft *cross-gartered* like Giotto's tower or the ordinary barber's pole. In the one we read an exalted message in its sheer simplicity. We read it rapidly and at a glance, the eye traversing its length and culminating at its vertex, without diversion, in a swift climax. In the case of Giotto's tower the vision becomes interested all the way up and down, dwelling on the spaces and acknowledging their aesthetic value as design. The conception, therefore, shifts from the psychological to the aesthetic apprehension, and the former, in the struggle to be heard, comes off second best. Again the proportion of the shaft as to the tower is decidedly more lineal and therefore becomes the simpler and purer element. Expand the notion of the vertical little by little and it assumes the proportion of the tower, keep on and we reach the square and beyond we have the lateral quadrangle, *the sense of height long since lost*.

The same principle applies to a line of any direction. Place for instance a dot on the horizon and the simple sense of vastness gives way to curiosity in a particular thing; divide this line again and again and what we viewed as an abstraction, fit to contain and express abstract ideas, has surrendered this quality, becoming only the repository of smaller and particular ideas.

When these ideas become practical, higher sensation takes quick leave. The monumental shaft, stimulating the mind to the sublime, has wrought a cruel deception

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to our sensibilities on our discovery of its utilitarian purpose as light house, or a chimney; and whatever psychological quality inheres in the vertical fails to attach itself to a flag pole which we know is only a means for maintaining a flag atop of it.

While utility interferes with symbolism and idealism, it cannot entirely throttle the aesthetic quality of line, as Mr. Pennell has easily proved in his series of stacks and chimneys of Birmingham and Pittsburgh.

Again, the curve awakens an interest clearly distinguished from that of aesthetic sensation. The meaning of rhythm is frequently clarified through one's appreciation of the capacity of the curve, that methodic recurrence which motion so frequently expresses in curves.

But as to its significance as interpreting gracious movement, the curve contains in it the elements of discursiveness. We follow a curve with less haste, in other words, with greater repose than any other line.

The smoker lolling in his Morris chair or hammock may appreciate the sensation of rest more completely with his pipe or cigar because the eye unconsciously follows these graceful coils of smoke which lead both the eye and the mind seductively away from himself. The cigar is not so much a physical sop as a *mental*. The man smokes where he can *see* the smoke. The blind seldom smoke at all. This assists the proof of the fact that the graceful line has an appeal apart from its beauty; it lays claim to a psychology of its

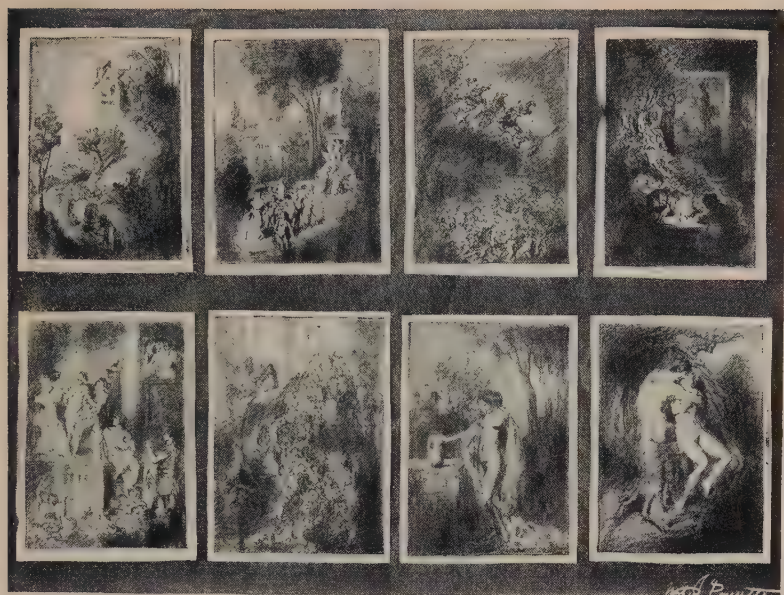
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own. Use therefore may be made of it with this in mind. If we compare a design by Picasso or any cubist, with its straight edged and abrupt angles, and one by Aubrey Beardsley or Raoul Dufy with its continuity of curve, the distinct mental impression which each gives will afford by contrast better than argument could, the conclusion that the curve is the line of reposeful movement and therefore transmits its quality *as a mental state*. Such a design does not antagonize us. We yield to its fascination. A curve analyzed into straight lines affords at once more energy to the conception, and conversely, its easy flow without the interruption of angle, eliminates that tension.

In this connection let the reader compare the group illustrating the qualities of angular and curved lines. These were submitted with many others at the writer's Composition Class of the Pennsylvania Academy and though the smallest in size (each picture measuring but $4\frac{1}{2} \times 7$ inches) they express in remarkable degree the proportions and impressiveness of imposing design.

Without regard either for the composition of elements, the illustration of the subject, or the aesthetic qualities or attractiveness of these basal lines, their psychological and elemental import must be acknowledged.

In the first is both repose and movement, but the movement when occurring is of the direct and rigid, or up and down sort, in sympathy with the line under discussion, the vertical. How the recurrence of these insistent forms of straightness leave an impression



STUDIES ON THE CURVED AND VERTICAL LINE.—*N. Pousette Dart.*

Composition Class, Penn. Academy.



CONTROLLING THE VERTICAL LINE.

By *Diversión*, Boy and Dog; by *Inclusion*, Ada Rehan as Lady Macbeth; by *Duplication*, photo Portrait; by *Opposition*, Christ on the Cross; by a following Shadow, the Black Shawl; by a *Change of Tone*, Seated figure.

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of steadfastness, vigor, obduracy, poise, and stability! That his quality of line has been played most cleverly is apparent in all, but in none more so than the sketch of the theatre, where the shadowed sides have left the illuminated tiers of boxes in light, as a simple and impressive elevation. The subject interest is diverting in all of them, but this disposed of, we may return for another and distinct impression, associating itself with the determinate quality of *a linear suggestion*.

By contrast the arrangements upon the curve are gracious, flexible, busy, expressive of liteness, vivacity, impulse and abandon. Here *continuity* is freer and more logical. The eye is gratified by a continuous movement, and the mind responds in a like sensation.

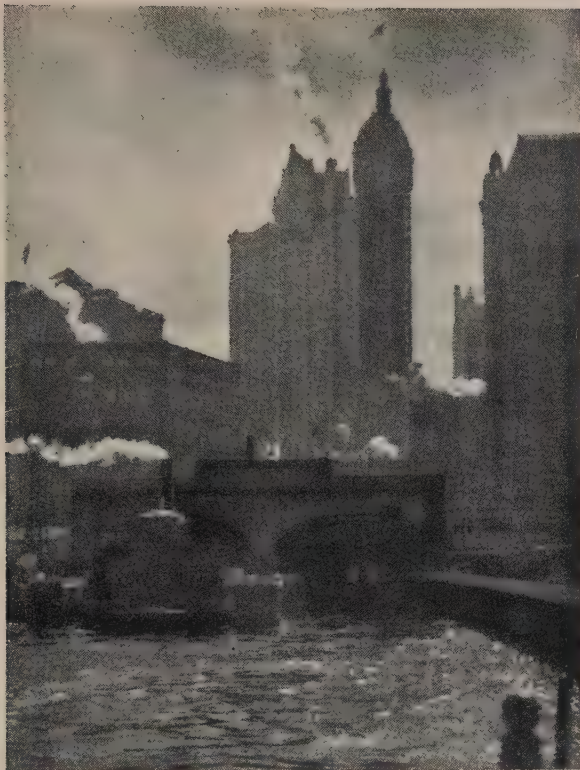
Art then of this sort, beside illustrating its subject and satisfying the aesthetic demand, *proceeds beyond*, and takes its place in the range suggested by Millet in his remark to Pelloquet, the art critic, "You belong to the very small number of people who believe (alas for them who do not believe in it) that art is a language and that language is made to express *thought*." Here as Sir Walter Armstrong declares, "The very *materials* of art contain a language but rarely realized by those who employ them." He refers to the artist.

Procedure upon this analysis may develop much that lies hidden to many minds. Let us examine two everyday subjects which depend for much of their charm on the final securing of a single item which completes a linear scheme. In the photograph by Alfred Steiglitz and the painting by Milton Breitmayer are presented

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two strong sensations expressed by line. In one the bald simplicity of vertical and diagonal lines has been modulated and adapted to good design by an associated element of counter character. In "The City of Ambition" we have Ossa mounted on Pelion as an aggregation of forms bounded by straight lines stretching toward the domed pinnacle. Though these forms invade the sky at varied heights and thus effect a striking announcement of relative importance, meanwhile securing to the design admirable spacing atop, the lower edge of this city mass is leveled by the water to a line, paralleling the bottom of the picture. Just here the curved line of the slip comes toward us in helpful mitigation, and with the post on the ferry boat completes a line of gracious introduction. Allowing the eye to pass over this design in either direction, we find this good round knob a solid comfort as either a start or a finish, and logically connected with the distant dome. The mind acknowledges the completeness of a design which by so clever a touch not only establishes ease of movement through it, but foils a constructively bad bottom line which by its nature was opposed to the sentiment of variation and contrast in the subject.

In the picture by Mr. Breitmayer is presented a problem worked out in the author's Composition Class at the Pennsylvania Academy of Fine Arts; namely, construction on the horizontal. This becomes the most unsatisfactory base in pictorial design, necessitating transitional and oppositional attachments. The first



"THE CITY OF AMBITION."—*Photo by Alfred Stieglitz.*
A parity of Verticals and Horizontals approached through
a curve.



COMPOSITION BASED ON THE HORIZONTAL.—*M. V. Breitmayer.*



"THE DEATH OF SIEGFRIED."—*Photo.*

An unusual expression of the Psychology of the Horizontal and Vertical Line.

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of these resources is had by the ferry boat and its associated line of curling smoke, the second recourse the end of a boat entering the picture on the opposite side which becomes oppositional to the horizontal of the distant city and the rear of the scow, uniting them. By this last addition the design expresses the *circle in perspective*, a splendid inclusive form, and entirely foils the disquieting parallelism of the city's line, of the top line of the scow and the bottom line of the reflection, all three of which parallel the bottom line of the canvas, but none of which are now apparent; instead we get the sequence of simple items disposing themselves elliptically.

This act of transforming an impression into a larger and better one through the assistance of something which the artist supplies to his design, is clearly an acknowledgment (though in much subtler degree than the group examples by Mr. Pousette Dart) of the practical influence of the line thus created. In these cases the final added element has not much to do with the aesthetic or beauty end of the performance, the special aim of these being the mental considerations which in the one case established a reaction to visual movement and in the other to stability in a point of rest.

The effect of these considerations upon the psychic apprehension of art when once perceived, result in the subtler use of mechanical structure, for these influences follow close upon both imitative effort and design, whenever design will open the door and bid psychology

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to enter. It would be difficult to find an example which more appropriately substantiates the argument regarding the psychological value of lines in their reaction to subject than the stage set for the death of Siegfried. Here the two static lines—horizontal and vertical—not only contribute their essential quality but through a balance by opposition produce a parity which augments the repose of the lines themselves. With the subject feature out of the calculation, the candles and table alone would prepare the mind for quiet contemplation. The duplication of the table's line in the recumbent figure and this repeated in the broad step of the altar are successive gestures to the hush of repose which the scene evokes. The vertical of the candelabra gives over its force to the figures on either side, which through their bottom line finally creates an inclusiveness below, and this finds a balance at the top of the picture in the immense plaque upon the wall, centred completely over the subject as a whole. The classic, architectural form established in compliance with the theme's demand returns its dividend in the mental mood evoked.

In taking up the study of Line one's mind reverts instinctively to Ruskin whose amplifications in this range have been so thorough. No one can read Ruskin without conviction of the vastness of his knowledge accumulated through the scientific scrutiny of nature. So profound was his regard for nature that in his mind she came first, art being a means for her exploitation

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and created to hold up to unobservant men the truths of her beauty. He therefore conceived the source of the principles of art to be in nature. On this supposition for instance, he declared Radiation to be a principle of constructive art *because* discoverable in the leaf, and the growth of trees. He might as well have asserted that parallelism is an art principle because the rock of the earth occurs on strata. He goes farther and denominates these as laws to which the artist must bind himself. As it happens, however, when some of these "laws" are applied to pictorial art the artist may well be embarrassed. Radiation and Curvatures are indeed forms typifying the principles of Principality and Climax, and Continuity or Procedure and so may be emblematic, *but not organic by virtue of their origin in nature.*

We must look for art principles not at this source. Art in its origin is *altogether* human. This leaves art altogether in the hands of aesthetics and psychology, thought and emotion.

The boy of the Reform School, a crude child of nature, is not appealed to for rules by which his teacher might bring forth the real beauty to be developed in his body and spirit. Rather is a code entirely outside the boy's ken brought to bear, a code founded on the morality and aesthetics of the higher life and unknown to the child of nature. To allow nature to supply principles by which man may most adequately reveal her is risking the supposition that nature is subjective as well as objective, and that nature is correct aesthetically as well

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as beautiful, a fallacy which Mr. Whistler lays bare in his "Ten O'clock," declaring that "for the artist, nature taken as she is, is usually wrong."

Art must therefore be recognized as greater than nature, and she regarded as a blind beauty, inert and helpless, to be led by man, he choosing the possible and discarding the impossible from the material which in her abundance she strews before him.

In his dissertation on Line, for instance, Mr. Ruskin elects to condemn the straight line as "an ugly line", but without proof, save as it interferes with his argument concerning the curve. If the straight line is "ugly" what are we to think of the Greeks and Egyptians who constructed their temple works *entirely of this*. The single shaft of cemetery or memorial usage, the Corinthian column with its repetitious straight line, or the boundless horizon of ocean or prairie are therefore removed from the category of the beautiful and placed in that of the ugly. We hardly feel that Ruskin means this. It is one of the slips for which his enthusiasm must be accountable, his guard left open while he fought for something beyond.

The linear impulse in composition therefore plays a part in emotional art independent of the subject itself, a fact that demands of the artist a fitting selection of this sort of material. A glance at the two renderings of the subject of the Diana Chase is sufficient to show this fact.

A series of verticals are so many exclamation points—the signal for a pause,—and each is a subject for



DIANA HUNTING, BY MAKART, IN THE METROPOLITAN MUSEUM, NEW YORK.



TWO RENDERINGS OF THE SAME SUBJECT.

The first unified through the principles of Domination, Inclusion and Rhythmic procedure; the other a Collection of Posed Models suggestive of the limitations of the life-class.



RHEIMS.

Light and Shade in Architecture.
See page 137.



ROUEN.

Expressive of both the Aesthetics and
Psychology of Line.

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separate consideration. We can therefore understand why the lower of these two pictures with its separated vertical figures jars us as a car bumping upon the ties, and the upper has a movement as easy as a well trained orchestra.

Both have practically the same arrangement of intention; the draughtsmanship of each is of the same high order but the one is a collection of separate models and the other is a design with models so posed *though linear units* as to be expressive simultaneously of an aesthetic idea and of pictorial unity. This is by the Master Makart and the other by a young man with the incubus of the life class still upon him, his energy wholly bent upon the maxims of the atelier, regarding drawing, values, proportion and character as paramount and with the art in its real sense, left out.

Examples of line as the pure motive are of rare occurrence and yet the interest in such pictures, when met, is always commanding and oftentimes fascinating, well worthy of the artist's time and often worth the sacrifice of material which their preservation may demand. Ignorance of, or neglect of the psychological import of lines has more to do in making the artist say what he does not mean or want to say than any other thing. And when used intelligently Line is probably his strongest element of expression.

In this connection it is of interest to cite the work of Van Gogh whose employment of pigment not only as color but as an emphasis of line direction, endows his work with an individual distinction which sets it

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unmistakably on a pinnacle above most of his associates of modernism. Together with the restraint of tone emphasized in practically all of his work the feeling of a linear technique has secured a distinctive quality, the one, a painter's acknowledgment to a standard requirement, the other a new note in painting. His technical process appears to be the use of color straight from the tube. The movement in the surface thus secured is thoughtfully planned to accommodate the placid mood of the plain or the turbulent ecstasy of a mountain torrent.

THE HORIZONTAL

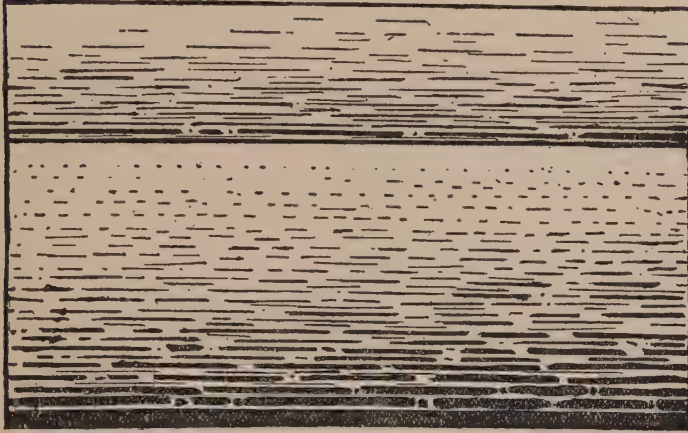
Aesthetically the horizontal line has practically no significance. It is merely a basis for something else. Psychologically it may mean much. The mental reaction to its simplicity, and this enforced by repetition, has that influence which commands repose, contentment and reverie to every type of mankind. Its therapeutic value is more and more realized by those associated with mental disorders.

Insane asylums are universally located where a distant view through discursive lines, finally leads to the simplicity of the far off horizon. Rest and content are thus induced and if the horizontal impulse is accompanied by rhythmic lines, repose is partially enlivened by the silent music of such concomitants. The accompanying diagram affords a simple test to anyone who will submit to its influence.

The mood engendered, as, after leaving city or

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mountains we stand silent before the simple expanse of sea and allow a reach of vision to the farther line of the horizon is what these same lines will exert to the beholder of our picture expressing this line quality.



From *L'Education Physique* (Paris)

LOOK AT THIS AND REST!

Such a combination of irregular horizontal lines, suggesting a calm sea, is eminently conducive to repose, according to a French authority.

Much of the psychology of *Line* finds interpretation in the design entitled "Grief" (page 39). Although its monumental quality is the first impression conveyed, our apprehension quickly passes from the mass to its constituent elements, the lines in their correlation. The vertical, insistent through its duplication, commands our reaction to its dignity, solemnity, austerity. The bent horizontal bespeak dejection, despair, resignation. The central figure epitomizes the nobility of grief in a

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Platonic restraint; the concomitant figures are humanized through a sentiment both racial and individual. The contributing effects of this emotion appeal to both a universal and personal psychology. Alike in the central figure and with those on the sides there is a slight mitigation in the severity of the descending outlines, adding a rhythmic quality as these touch the shoulders of the abased figures, and again as their outlines unite with the base of the group. We may observe this feeling for rhythm also in the lines of the mantles as they fall from the shoulders and seek fusion below, and again in the loop of the lines of the central figure as they touch the base.

This design, though presented in the author's class as an expression of pyramidal composition, happily unites other fundamental types of construction, namely, the mechanical form of oppositional lines as the heads and shoulders of the kneeling figures become transitional to a vertical centre; the inclusive form; in the outline of the background mass; the notion of recurrence in its lines which duplicate the major lines of the figures; and the principle of congruity, or the placing like with like, in both group and background.

Through this stylation it enters the field of high class abstraction in modernism and is appropriate thereto because of its subject which lends itself to symbolistic interpretation.

Its abstractions are quite as appropriate through this means of expression as they would be inappropriate were the subject realistically conceived. This is a point

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as essential to good art as it is one violated by those thoughtless participants in the joyous freedom of modernism who would adapt the cubistic sense of drapery to the farmer in shirtsleeves or the dancing debutante.

CHAPTER XXI

WHENCE THE ART IDEA

SPEECH, the first possibility for art's exploitation, is turned into art by the adjective. The baby knows only nouns; when he wants milk or bread he names them. As he develops he qualifies the name with an adjective; in time, as a youth, he may adorn it; he raises its quality so that it no longer is general but particular, perhaps extraordinary. Here then is applied the first touch of art. As this ability increases and he matures, the noun is further embossed by a simile; it is not only a glorified noun, but it is likened to something else, some congruous thing which contributes its own quality. With this ability expanded and his palette set with word or phrase, he becomes an artist in speech and in extracting its quality of the highest power he has fully revealed the essential character of his subject. Thus did the teller of tales hold the groups that listened, before literature was born, or the minstrel, chanting the saga or "mystery" in the first rhythms of poetry.

Be it prose or poetry, the work we read is that where-

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in the author expresses the value of the adjective and the simile. The conversationalist who charms us, is he whose adjectives are rare, and we await his opportunity at word painting by this means as privileged listeners anticipating the flash of his mentality in the delightful art of conversation.

"Language¹ responds to art's reveillon and awakes to the widest capacity of influence obtainable between man and man. Communication, oral or written may exist among people throughout a life time without the discovery that they have been using a soil which not only produces wheat, potatoes, and cabbages, but roses, lilies and palms. The garden of Allah springs from the desert as a surprise *that was planned*."

Literature is so full of examples in proof of this that it is scarcely necessary to introduce them. "The wine-dark sea," "the ox-eyed Minerva," the "bag-bellied spider," "the night's starr'd face," "the cooling trees," "the deep-browed Homer," "hushed cool-rooted flowers," "soft-handed slumber," "of pale-mouth prophets dreaming," "the moss-lain Dryads," "droop-headed flowers," "the Harem-minded lipstick," "the iron night" (Swedish). In all of these, single or compound words set forth and make rare a vital picture. They become the final touches of adornment, clothing the common manikin of thought.

As an adjunct the *verb* has a place in literature's art which though not as colorful is more subtle and occasionally more powerful.

¹ "The Conception of Art," page 21.

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"A man went down to Panama

And the mountains *stood aside*."

"The dusky night *rides down* the sky."

"So *dies* a wave along the shore."

"When a new planet *swims* into his ken."

"Which made the horses' flanks to *smoke*."

"The long grey fingers of the dawn *clutching* at the
fading stars."

The continental nomenclature applied to art should have universal acceptance. In Europe the term "artist" denotes no less the architect, the decorator and musician than the painter and sculptor. It includes as well the poet, novelist, and dramatist. The artist should be known to be anyone who can captivate his audience and hold it with an aesthetic thrill.

His audience is necessarily the layman whom all artists must placate. They lure him with a poem or a picture, a statue or a drama, a fountain or a photograph, an urn or a dance step.

Of these varied means of aesthetic appeal it is fair to ask which is the strongest, which one may be used upon the mind of man to afford the greatest pleasure, to awaken the deepest response and leave his nerves a tingle with the fullest degree of rapture.

PROSE, POETRY OR PICTURE

Proof that the *visual* arts and those apprehended by *hearing* are identical in their principles has been pre-

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sented, and it is but a superficial observer who denies this.

The conversationalist or platform speaker having a purpose to enlighten, persuade, convict or entertain, relies as surely on the art which calls forth and holds the attention as does the painter or sculptor. Was this neglected, those addressed would refuse to listen or go home. The only speaker who dares to be dull is that occasional type of preacher, or college professor assured that his audience will sit him out, and thus furnished with an excuse for not adorning his discourse with a touch of art.

The picture or statue we may behold in a moment, its design and intention; and pass on to some other work. But nevertheless, on the day after we may call to mind the subject and then construct it as did its author; not by *fiat* but by putting part to part, and thus again enjoy it, not as an impression but a creation, through constructive sequence.

The picture which does not recall itself on the following day, the poem or novel which does not continue to haunt us, the tragedy which we do not review as we awaken after a night of forgetfulness, recalling the essence of the plot which we may unravel through its design will most likely be found lacking in some vital principle of art. The good story which for the moment concerned us with its "point," but which we review, discovering how word and phrase, which at first merely pleased us, was there by design, leading toward the *denouement*; claim its fair place in art's rating.

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Great Art is bound to pursue us, its degree of value revealed largely by its persistence; and the enjoyment thereof should be found to be based upon our reaction to its Unity (beauty) and following that upon our subsequent analysis of its structure.

To answer the question as to which of the arts is most potent involves a discussion in which many minds have and may engage, each with excellent arguments. It is of interest, therefore, to weigh them out in the scale of importance based on the simple test of effect upon the mind. Which of these claiming the attention of the average educated man of broad sympathies "finds" him, to use Plato's expression, to the fullest and most lasting degree. A glance at the *visual* or *space* arts as opposed to the *time* arts should provoke a fair question and reveal a relative answer.

CHAPTER XXII

TIME VS. SPACE ARTS

LET us put the question thus: If the several arts were denied man with the exception of one, which should it be?

The very suggestion of the withdrawal of the arts from our life emphasizes more than any conceivable argument the hold which they have on a civilization's life. It is equivalent to asking a parent which of his children he would be willing to have sacrificed, and would prompt him to call to mind and rehearse one by one the charms of each.

Would it be Music, probably the first of the arts conforming to art's universal requirement, *that art must please*, the art of all others to put joy into man's heart, to sooth him and release him from care, or to rouse him to ecstatic energy, the art moreover as it advanced, which made him critical to the point of fineness in his sense of hearing that he might follow voice or instrument in satisfaction of their rightness and beyond that to a rapture in their harmony.

But though Music occupies much more of the popular

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attention and interest than painting, sculpture or poetry, it is farther removed from intellectual pleasure than any of them. Its appeal is wholly sensuous and can only tally intellectually through our analysis of it.

Or would it be Sculpture, ranging from the colossal sphinx and the impressive monuments of Egypt and Assyria through the periods of Greek and Renaissance development down to our own time, an art showing less change in intention and less deviation in method than any of art's sisterhood, an art of the highest distinction, demanding a special approach and the environment of isolation, and one speaking with the voice of an oracle, impassive, reserved, benevolent.

Sculpture though contributing greater dignity and sumptuousness to its surroundings than any of the arts, exists in a remoteness of the pedestal and fails to enter into every-day life as does graphic art. The sole exception here is the seated statue of Lincoln by Gutson Borglum which is placed, devoid of an elevated pedestal, in front of the Court House of Newark, New Jersey.

Whether good aesthetics or not, its ethics are commendable, since it was the artist's aim to bring the great emancipator to the people's level. Children are allowed to clamber over it, and the last time I passed I saw three of them amusing themselves with this friendly bronze doll, one a piccaninny comfortably stretched out in Lincoln's lap. Whether this familiarity will breed contempt or veneration, the future may decide.

But Sculpture is too cold in appeal to command our

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love: instead our attitude is one of distant and dignified respect.

Painting *per contra* warms us for several reasons. Its color commands our quick reaction and when applied to the natural fact, we find a reality which in Sculpture we only felt after. Furthermore, the fact approaches us more intimately than the symbol which sculpture so often sets forth, for whereas sculpture rarely treats a genre subject, painting is broad enough to accept this together with other types of expression, *including* symbolism.

Painting, moreover, is a more ready and convenient means of expressing ideas, and after all it is ideas that man wants when he is called upon to pause and take notice. Sculptural ideas await interpretation.

When it comes therefore to ideas with which man is so keenly interested, graphic art teems with them. The color then is but an extra coating for these, and for some may be dispensed with. A Braun reproduction of a Rembrandt to these is as satisfying as the original. It is what painting or monographing is capable of in the great field of illustration or original conception which oftentimes would hold us more closely than the former arts discussed.

Finally in this natural demand that art shall serve us as well as please us, that idea so berated by Clive Bell, who would reduce its significance to a penny worth of ecstasy and let that suffice, the natural man reaches out to Literature. Here he finds ecstasy supported by ideas and receives a double pleasure. Architecture being

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quite out of this analysis the argument narrows to the point of Literature *vs.* Painting.

The two broad classes of Literature, prose and poetry, must engage in a game which will eliminate one or the other. The claim of prose is that it can out-stay poetry; it may keep on indefinitely, adding little by little to an ever accumulating store of facts, situations, incidents and descriptions, developing its subject from every possible viewpoint. The subject in time stands forth an articulated whole. We can walk around the character as we would a highly finished sculpture—a likeness of place or person which in the hands of a skillful writer is as perfect as a bit of Holbein portraiture.

Poetry disdains such effortful art, its game is much more elevated, reserved, and dignified. Its shots are those of the genius, fraught with surprises. The observer applauds in sheer delight over the manner of it. Albeit he must exercise his wits over its symbols, its allusions, its inferential qualities. He is not sure that the score is piling up legitimately. Meanwhile every point of the opponent, scores with the gallery. It requires no effort to comprehend prose. But let us not suppose that prose does not play an artistic game; it does, yet only in degree.

By the time we have laid down Vanity Fair, Becky Sharp has become such a part of our imaginative life that with closed eyes we can see her moving about in three dimensions, for we have been told what she looks like by description, what she does, by narrative and

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what she would be likely to do, by inference. We have through these three channels therefore, a more well rounded conception of the lady than were possible to either poetry or graphic art, for painting can show us Becky in but one of her several characters. And if she were depicted in one, while suggesting another, the special moment of time which space-art demands would be sacrificed.

Thackeray's attempt to express her in illustration only shatters our perfectly good portrait which has become graven in the mind. And so does many another "illustration" of many another novel.

Poetry is no detailist. If she can't paint broadly she throws up the commission. Her chief delight while jogging along with her metric system is to await the chance when Prometheus comes near and she can catch that spark stolen from the divine altar, apply it, and then turn to prose and ask in a superior voice "Can you raise me?"

At this point let us compare the opportunities and range of these two contestants of the laurel of literature.

Véron, in his "Aesthetics" declares language to be "man's greatest privilege," and finds in it the universal womb of art." Out of it with the same process by which scientific facts are evolved are born such beauty as adorns both prose and poetry.

Plato while acknowledging a beauty inherent in poetry, condemned the poets and likewise the purely imitative artists because, instead of their representa-

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tions being applied to the architype of which all natural phenomena is a copy, they imitated nature as she is. Therefore, the soul of the thing escaped them.

Aristotle in his "Poetics" maintains that the musical throb of the emotions is necessarily most distinctly felt in metre. This rhythm may indeed be felt in the painter's art but not of necessity, whereas it is the *sine qua non* of poetry and while becoming the soul or essence of this art is but a variable adjunct of the other. Both Goethe and Coleridge express the Aristotelian idea that the poet while he seems to be concerned only with the particular, uses it to impress the universal truth. He employs the concrete fact but transfigures it so that the universal is revealed through it.

Griggs in his "Philosophy of Art" declares "There is a more bewildering wealth of material in this art (literature) than in all others, and the widest range of function."

Let us compare the treatment of the same theme in the two contrasting types of art.

"In the modern gallery at Florence is a painting by Castagnola representing Fra Lippo Lippi making love to the novice, Lucrezia Buti, who served as his model for the frescoes at Prato. The girl, in convent garb, is seated in a chair. The painter has turned toward her from his easel and half-finished picture. She draws back half-frightened, yet fascinated; in her face is portrayed the struggle between the old life, with its vows, habits and training, and the flood of new life that surges up into consciousness and takes possession of her above her will.

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No poem could give that one psychological moment, with all it carries of past and future, so powerfully as does this painting.

"Browning's dramatic monologue of Fra Lippo Lippi cannot bring home the one situation to the physical vision, and through it to the intellect, with the same reality."

Lessing's "Laocoon," that all too scholarly essay on the distinction between the space arts of Sculpture and Painting, and the time-art of Poetry, draws out at length the parallel between these two classes of art. Although the powerful impression of sight is acknowledged in favor of the former (our ability to see in full detail the action of the scene in form and color), painting is necessarily limited to a single moment, and everything necessary to the emotion to be conveyed must register simultaneously. The most fertile moment therefore must be seized. Poetry, per contra, has no such handicap and unfolds its meaning in sequence, through time.

Santayana in his "Life of Reason" declares; "The descent from poetry to prose is in one sense a progress."

Of the conflict between the Platonic conception of poetry and the painter's expression of his subject he concedes, "I am with the artists."

Picasso, in his proposal to show simultaneously several aspects of the figure, yearned for the privilege allowed the writer, and up to that time denied the painter; that of finishing a character portrait with

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delineations of various moods evoked by varying circumstances. As an experimentalist, therefore, he strove to throw off this handicap to the painter.

The author has looked in vain for an example of prose which had also been reduced to poetry and which likewise had been illustrated in painting, and finding none has been prompted to take the subject of "Pilgrim Sons" expressed in two canvases and has attempted to extract the ideas therein through the medium of prose and poetry.

A PILGRIM SON

Shortly after his father's death, I found Sam on the road and recalled our conversation of the year before, when, leaving his yoke of oxen in the field he came to the fence in the lane and while we leaned against it from either side, poured out his soul's convictions as to farming in New England.

"I work sixteen hours a day; up at 4:30, milking cows, feeding the team, doing the chores before breakfast, at it all day long and up to half past eight at night, and I get less for all this than my friends working in the stores or driving truckmobiles with eight hour jobs."

I reminded him that his father seemed to make a living out of it and provide pretty well for his growing family.

"Yes, but you see, there were two of us then, and now it's me alone; the girls can't help on this job."

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In time we each drew away from the fence leaving the post a trifle less steady than it was, and I watched him returning to his team led by the impatient hound cavorting before him. I watched him rub the ears of each ox and caress one of them with an assuring slap on the flank as he adjusted the chain of the plow; and as they moved off in a long swinging stride, the team with heads low bent for business, the tails curling; the man with head nerved high and eyes keenly alert before him for stones or boulders, I felt a thrill at the simple and forceful majesty of the scene. In a moment, however, the plow was halted by a low grating sound which the oxen well knew to be hidden rock, demanding a change in the furrow's line. It recalled the labors of father and son observed during winter months when little by little the land was cleared with dynamite, crow-bar and spade, the oxen awaiting their service by the empty stone-boat, the dog resigned in slumber to the slow and wearying process; and again I saw them when father and son plowed those acres later. And so I enquired if he was still on the farm.

"Yes," he said with a long, low emphasis, "when it came to parting with my oxen, and the cows and chickens and letting the place run down and go to seed and having persons say 'I quit,' I just couldn't do that—so I stuck."

"It's probably the blood," I said, "the New England spirit." He straightened his back at this and I thought I detected the slightest tinge of color rising in his sunburnt cheeks—a faint smile at least was there, and I

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knew the remark had reached that secret spark of pride which for long he had nourished and kept alive alone. We parted then after a moment's pause, and as I proceeded on my way, I felt I had touched one of the last links of the chain, soon to be broken and lost forever, still holding and reaching back through more than a dozen generations to the founders of the nation, the fathers of Plymouth Rock.

PILGRIM SONS

Sons of the soil, who faithful cling
To this lean land—God scarce made worse—
From out whose rocky grit there spring
The kind that thrive, despite its curse;
Ye of the land, ye toilers all,
Sworn to your task through flood and dearth,
Ready like Antaeus to fall
And claim the healing touch of Earth,
We watch you as ye yearly guess
At unknown fate and turn again
From failure, with its bleak distress,
At length towards hope—because you're men.

Out from the stubborn will to give
No quarter to a yellow streak
Which taints a life that begs to live
Untarnished by the quitter's pique,
Is born the spirit of a land
Which marks the men where plowshares hit,
Where stones unheeded rack the hand
Held there to make the best of it;



PILGRIM SONS (No. 2).—*Henry R. Poore.*



PILGRIM SONS (No. 1).—*Henry R. Poore.*

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Where crooked furrows follow free
The line that least resistance has,
And patient oxen "haw" and "gee"
By instinct to the rocks they pass;
Where year by year and one by one
These fangs from out the jaws of earth
Are wrenched until the work is done,
Until the land shall prove its worth.

Ye of the prairies of the West,
And of the South, where river lands
Hold the alluvium's rich bequest,
Folding it there in ribboned bands,
What know ye of this game with Fate,
This riddle of the granite hills,
The rock that lies against the gate,
The pathway that it fills.

This dull dispute of every foot,
This fight for but a living chance,
This price for every planted root,
This cry for life's inheritance?
To these, the sons of closest bond,—
Their charge to keep the heritage
Of household gods, nor look beyond
The hearth and roof and acreage—
Let us take heed. Their task to us
Let each interpret as he will;
For each, *his* rock of Sisypheus
Awaits him on the hill.

Let us now compare the point in these two types of writing. In the first the appeal was particular and the

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conclusion general, that is, particular incidents led up, inductively, to the generalization that Sam epitomized the New England spirit. In the poem the address was general, including all sons of the soil of New England. The fact that "we watched" instead of "I watched," lifts the situation above that of an incident and makes it general, as also the reference to the land "where plowshares hit" and so with the allusions to "stones undeeded," "crooked furrows," "patient oxen," etc., all of which may apply to any farm on the New England coast line.

It might be argued that the particular makes a stronger appeal than the general and that one has but to multiply the particular to create the general. This higher reach in summarization is no more than a matter of pitch in music, and the pitch of poetry is what establishes and emphasizes its peculiar distinction. It obtains a hearing thereby over a broader field.

On this basis let us question the relative advantage of poetry in the use of adjective and simile. One might use the term "lean land" in prose, but if he employed "rocky grit," "taints a life untarnished by a quitter's pique," or "marks the men where plowshares hit," or "fangs from out the jaws of earth," or "the rock which lies against the gate" or the "rock of Sisyphus awaiting on the hill," he would be accused of attempting *fine writing*. These picturesque opportunities are denied the plain realist of prose who is allowed color, but not rose tints.

However, for the pathos of it, the remark of the

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young farmer in his enumeration of the things he could not part with, the oxen, the cows, the chickens, and moreover the stigma of being called a quitter carries us closer to the sympathies than any generalized statement of the poem.

But again in the conclusions of each of these expressions of literary art effort, the particular is quite as effective as the general when the lad was found to be one of the "last links" of the chain soon to be broken and lost forever, reaching back to the fathers of Plymouth Rock.

However, the final epitome of the poem in its appeal to "each" that "his rock of Sisypheus awaits him on the hill," stretches the boundary of poetry infinitely beyond the reaches of prose. Here poetry plays her trump card.

Midway between these two lies oratory; but oratory of the highest type is nothing less than poetry, expressing the demands of it, rhythm, cadence, metre, everything but rhyme. If an orator loses his metre or misses a foot he stumbles, and every orator is as careful of the form of his art as he is of its matter.

As between prose and poetry my personal judgment is that poetry wins; this rating largely based on its universality and its ability to employ the greater variety of picturesque forms.

With this candidate representing Literature, let us finally draw the comparison between it and Painting as to which is the most expressive of the arts.

The broad distinction between painting and poetry

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is that one is apprehended objectively and the other subjectively. The brain gets both sensations but through different portals. The impression of the one is static; the other more dynamic and capable of growth and expression, its final capacity lying in the creation of the symbol. Again poetry wins.

In this particular comparison Painting has received a double advantage, two illustrations of the subject being allowed, but then it has required two to cover the range of the poem.

On the New England farms the clearing of land is practically the sole occupation in Winter. This proves an endless task and while the farmers of the West and South who have a soil which "turns in ribbon bands," are spending their spare hours in fox hunting, their northern brother finds his diversion with a crowbar and a stone boat. This fact is made explicit in the first picture. That he can never accomplish this job is made apparent in the second. Here then are two facts to be expressed. The way these are accomplished, with what materials and assistance, is closely described in form and color, but that is as far as painting may take one.

As a painter therefore I am free to admit that as a means of full and adequate expression literature in its highest form outclasses graphic art, and while literature may plume itself in having its winged words speed directly to their goal, elements have entered into the picture unbidden, but sometimes welcome, and others upon which the artist had counted have as strangely

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failed to register, shadowed by stronger rival attractions. The painter, striving for expression in this vaguer language, is confounded by having it say things he had not intended, and shaping his thought, as it were, in its own way. He uses its symbols but they symbolize more or less than his thought; he associates them to find that they are wantonly independent of his intention. Every little while the coursers of Phoebus take the bit and their own direction under the reins of the despairing Phaeton. It is safe to say that rarely has any picture *absolutely* expressed the first, or exact thought of its creator.

Sculpture, as the simpler art escapes this impeachment.

While the writer is concerned only with the "right order" of his words, the painter finds his words lie upon a chess board, and that he must move them with greater caution, owing not only to their relative positions but to their difference in size or value. Whether or not the artist's emotion has been "passed on" may be ascertained by submitting to representatives of the universal judgment." The model, the elevator boy, the little girl of five who says what she thinks, the friend overhead, the frame man, these each and all, are listened to with a respect little imagined. There are certain stages in the process of a work of art when *their* judgment is worth more than that of the artist who has "gone stale." Literature, therefore, is not only broader, it is surer.

CHAPTER XXIII

THE LAYMAN IN ART

IN the consideration of values in art, the Layman cannot be overlooked; in fact he grows in importance the moment one takes a practical view of the subject. Thanks to the Macaenases and the Lorenzo's, the artist has been given a chance.

One can therefore understand the solicitude of those, practically or appreciatively interested in art, for this laity that lies just outside the pale. It is akin to that of the churchman in his interest for the rest of us. Both art and religion have their wellsprings in emotion and in that are distinguished from the other activities of man.

It is a question of receiving converts in order to sustain both of these. Each of them is set upon an eminence and thus the natural gravitation of practical needs does not reach them. They each require a special approach. Our attitude toward Art, for the most part, is singularly like that toward our religion. Art is universally acknowledged to be a good thing and therefore to be maintained—by some one; yet a practical responsibility for its maintenance, through a practical interest, is left to the few. A casual interest is felt

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to be a sign of culture, but less so regarding the graphic arts than with literature or with music, which latter demands a personality and is more mysterious because dealt out second hand. There are many more persons who willingly acknowledge that they know and care less for painting and sculpture than for music; and finally there are those who take a quiet pride in the assertion that they know nothing about art. While the number of these is lessening year by year, owing to the almost universal apprehension of the subject, there are still those who frankly acknowledge that art is to them a sealed subject, and though willing to express an opinion, usually preface it with the remark, "You know I know nothing about Art; I can't even draw a straight line." My stock reply to those people is. "Don't let that worry you, neither can I."

Let us then first seek to prove that the average educated person knows more about art than he thinks he does:—and likewise consider the fact that he ought to know more than he knows he does. The abiding interest of many laymen in art is proof enough that they are of the elect. There need not be the distinction of artists and the rest of the race.

The fact of the matter is there are many non-producing brethren, who simply have given no *visible* proof of kinship. They have the temperament, the instinct—they are mute members of the fraternity and they represent a larger contingent in art than they or we realize. It is to them that the artist may appeal and find his first response.

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I would rather have the opinion in art of an all-round educated person than that of many an artist with that natural bias, which disposes of what he knows, all on one side. There are not a few of these bigots in art, mostly students, and the reason is that they are abnormally educated, insisting on making what they happen to know answer for a complete knowledge of the meaning of art.

It is interesting to note the different angles at which art is observed by the producer and him for whom the art is created. The artist, under the necessity of being a good workman, has ever in mind this obligation of good performance. The "how" in time assumes greater importance than the "what." By contrast the layman is unencumbered by a *means*. He does not know art through a formula of tonalism, impressionism, or post-impressionism. He is concerned wholly with art's appeal. The educated layman has this sane point of view, because, perhaps without knowing it, he has acquired most of the principles of art at school. I do not refer to the art now taught in the public schools.

When Goethe said, "Fortunate is he who at an early age knows what art is," he did not have in mind the knowledge to be acquired at the end of a pencil or the point of a brush; he meant a knowledge of the principles of art under-lying production, all of which are to be found in the old rhetoric, and these principles in sifting through the brain strata at an earlier period leave here and there a gold deposit. And so I maintain that the man who delights himself with good music and

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prose and poetry is instinctively aware of the art sense and is constantly exercising the critical faculty which may be applied to visual art.

Perhaps the teacher of Rhetoric never lifted his head toward this larger possibility or did not see, stretching beyond the walls of the school-room their wider range, expanding toward the horizon in several directions. However, it is for the layman to realize it and have suddenly thrown into his lap this extra dividend of knowledge, the appreciation of which will add such wealth to life as may only be limited by the enthusiasm with which it is applied. For immediately on our grasp, concerning the art we know, being extended to those arts we imagine we do not know, their interrelation becomes apparent.

It is like meeting a lot of distant relatives persistently ignored and discovering that they were highly respectable and worth-while.

What then are the bonds of kinship that unite this family of the arts—Literature, Architecture, Sculpture, Painting and Music? Turn back to the rhetoric and glance at the family tree.

NOTE.—After a lecture upon *The Layman in Art*, delivered at the Boston Art Club, the writer was interested to find his point of view, as above stated, to be a surprise to several classes of hearers; painters, architects and finally to two Harvard professors who told him the idea of the arts, as related through the principles of literature, was a new and most interesting one.

CHAPTER XXIV

RHETORIC AND THE PRINCIPLES OF ART

No painter, sculptor, or architect can review the principles of rhetoric without adopting most, if not all of them into his own particular working creed. These contain the advice of a brother found on the same road and joining this trio to the same goal—and they each in turn might respond with advice which could doubtless attract his attention and widen his horizon.

And again no layman can defend his non-interest in art for want of a critical basis. No one with a common school education should be willing to say, "I know nothing about art." He has been supplied with every principle. Indeed no student need buy a work on pictorial composition. Just take the old rhetoric and study it.¹

¹This became the advice which the author gave to a student in his class at the Pennsylvania Academy of fine Arts.

When about leaving the school with but a few minutes to catch my train a new student in the class stopped me with several questions. He did not understand my terms. I replied, "If you do not understand these principles that were mentioned get a book on Pictorial Composition and study it."

"But books cost money and I haven't any." Then, as though out of the blue and under the stress of the moment I said, "You need not buy a book. Just take down your old rhetoric and read it critically. You will find them all there."

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I take it, therefore, that the critical layman may be interested in following the principles on which *The Arts* are built.

Principles of Rhetoric

Domination
Strength or Cohesion
Contrast
Fitness
Harmony
Climax
Unity

Figures of Rhetoric

Simile
Metaphor
Allegory
Antithesis
Epigram
Synechdoche
Hyperbole

To briefly recall to the reader's mind the special quality of these Principles and Figures, I quote in abbreviation from Professor Genung of Amherst and also from Robert L. Stevenson on Style.

"Unity of Thought is not incompatible with including in one statement a great number and variety of particulars. A sentence may contain a dozen different thoughts and yet these may all be so subordinated to one govern-

Settled in the train and reviewing the events of the session, when I came to this student I asked myself if I had given him good advice. I wondered if it were possible to extract from any rhetoric the governing principles of pictorial structure. My first interest on the following day was, therefore, to go to the New York Library. In the cellar I was shown fourteen rhetorics and as I turned their pages, one after another, I concluded that I was right, but not until I found the volume by Professor Genung of Amherst was I sure that a Rhetoric had been penned under the control of the interdependence of the arts.

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ing idea which forms the basis of the sentence that the impression on the mind is that of one undivided whole."

Herein the rhetorician strikes at once upon the accepted canon of art that it is created out of variety into unity.

"Composition is an organism wherein every part derives vitality from every other part and all are subservient to one unity of impression."

This is as good a working definition as any other artist could require and covers the case exactly with painting and sculpture.

"Contrast. The principle of contrast by which opposite terms or ideas are so placed or employed as to set off each other is one of the most spontaneous in literature."

Contrast of tone, of line, of color and of idea become the most forcible means by which a painter or photographer secures his effects.

"Amplitude. On the principle that everything should have bulk and prominence according to its importance, it is a sound and natural impulse sometimes to put thought into such copiousness of statement as to make one delay upon it and pay detailed attention to its successive stages."

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The mere size of a canvas or statue or photograph is impressive, and some ideas when expressed in limited area fail to impress us from lack of force due entirely to bulk, weight, and size.

"Climax from the Greek 'a ladder' is the ordering of expression so that there shall be uniform and evident increase in significance or importance or intensity. It is more a principle than a process—the law of growth. Like antithesis, then, climax while it may work on the narrow scale of word or phrase is really a requisite of literary utterance whatever its scope or stage."

To the painter or photographer this means gradation or increasing intensities, to the musician a crescendo of his score; to all three it is the preparation for the point of emphasis, the focal interest.

"Domination. It is of prime importance to the reader or hearer to know what the principal subject in the sentence is and what is the principal thing intended to be said of the subject. All the other parts of the sentence are subsidiary to this, which should strike at once both the eye and ear."

This is what Ruskin denominates the principle of Principality.

It is not easy at all times to discover this thing of first importance, the item which outranks all other items. In landscape it is sometimes baffling and on demand may be found in an association of items or

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groups, or it may be but a *part* of an item, as the gleam on the river or the sheen on a peacock's breast. It may be the expression in a man's face or an accent which at once captivates the eye, or, the more insistent item, as the white horse, ever present in Wouverman's battle scenes, or, more generally, the actual subject of the picture in natural prominence. Whatsoever it be, it will be found in its attraction to hold us at first by crowding into our minds, to the exclusion of other things, and to be remembered longer than other items. Moreover, it will have more to do with the impression as a whole than any other thing.

THE MAKING OF THE PLAN

"To begin with, the plan of a work must be made: it cannot be trusted to make itself. Many young writers, many fluent writers mistake here, and think the glow of interest in their subject will make its own plan, an idea which for a while their awkward attempts at planning will only seem to confirm. But in truth this learning to plan is the practical way of training the mind into the habit of seeking order. This is a distributive act: that is, it seeks to view objects analytically, determining their parts and dependencies noting what is principal and what subordinate, seeing them in a kind of perspective wherein effect stretches out from cause, and concrete details from central principles.

"When this habit is fully formed the act of planning which at the beginning seemed arbitrary and mechanical will resolve itself into the discovery of the natural movement of thought."

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Again: *"How far the skeleton plan should be visible in the completed work is a point to be determined partly by the nature of the thought and partly by the manner of presentation. It is in recognition of this that thought moving in logical order, as an argument or exposition, has to show more of its bony structure than thought moving in a chronological order like a narrative. The ideal plan of any course of thought is best patterned on the analogy of narrative, wherein event rises out of event, as a natural sequence, and there is no sense of a manufactured structure. If the writer so conducts his subject that his reader may receive it completely and be clearly aware of its progress without thinking of its framework he has reached this ideal."*

No better words of advice could be spoken to the worker in any other art. The plan must be there but it should not be seen. "You must learn your anatomy and forget it three times before you can paint," is the assertion of Hamerton. The sore spot in many pictures is the emphasis of their constructive plan and in visual art there should be just this dependence of part growing out of part.

DYNAMIC STRESS

"Thought moves thus in organized masses, both in attaining its own rounded fullness and in adjusting itself to other utterances."

"Although the point of emphasis may be indicated by the use of italics in writing or by raising the voice in reading, the truest method is to so place the words that they will emphasize themselves."

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Here in a nut shell is contained the whole science of composition, pictorial, sculptural, architectural, and even musical.

This principle is highly important. Here taste and fitness must enter in and regulate a result, often with pruning hooks. The malproportioned address or story and more common still, the malproportioned history, where the author's enthusiasm leads him into trivial details in such a manner that they partake of an importance and interest out of all ratio to their value, are no worse in literature than over-emphasis of minor factors or under-emphasis of those which are important, in architecture, painting and sculpture.

In the first of these three arts, architecture, this principle becomes acute to any artistic effort. The strength of the central structure may support and control only *so much*, on the sides. A given height demands a commensurate breadth. The principle widens to most important dimensions in both the remaining arts, and becomes inclusive of several of the lesser principles.

In painting one has but to know Mauve to appreciate the value of proportion. The interest in the art of the great Dutchman lies not so much in his technique or drawing or character, as in the fact that every work of his seems endowed with this supreme sense of proportion. Whatever may be the few elements of these simple subjects of his, whether the peasant with his flock, his horse and cart or cattle, the proportional

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value of each of these in the case of this artist is remarkable in its constant and never failing accuracy.

"The end of any art whatever," says Robert Louis Stevenson, "is to make a pattern; a pattern it may be, of colors, of sounds, of changing attitudes, geometrical figures or imitative lines, but still a pattern. This is the plane on which these sisters meet; and it is by that that they are arts; and if it be well they should forget, addressing their intelligence to virile tasks, it is still imperative that the pattern shall be made. The web then, or the pattern, at once logical and sensuous, an elegant and frequent texture; that is style!

"The culture necessary to the perfect adjustment of style to thought is to the culture of taste. Taste is to writing (painting) what tact and good breeding are to manners. Much of it may be native, the goodly heritage of ancestry and refined surroundings; but much of it is imparted too by one's companionship with cultivated people and with the best literature" (art).

Continues Genung:

"To the masterful writer (artist) an audience is always imaginatively present, even in the solitude of his study; he writes (paints, or models) as if he were conversing with them, meeting their difficulties and adapting himself to their view of things. This is not what is called "writing down" to a reader; rather it is divesting hard thought of its technical dress and exhibiting it in the light of every day standards. And it is in this direction that literature (all art) lies."

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This point is emphasized by Tolstoy in "What is Art," and he quite insists that art be levelled to the capacity of the average man.

ALLUSION AND SUGGESTION

"The amount of thought actually conveyed through literature is not to be measured by what is said, but by what the reader is made to think and feel. And so beyond the definite impartation of language there is a whole realm of vaguer elements; allusions, turns of phrase, coloring of figure, subtleties of rhythm, which have their effect in enriching both the thought and the emotional power of the discourse. Sometimes an abrupt leaving off, or silence about something the reader may be left to think out for himself, may amplify better than expression."

How happily does the above cover the primary notion of Impressionism, and the whole range of suggestive art as compared with the absolute truth to nature fidelity of the Hudson River School.

PROPORTION

"As a paragraph is the orderly development of a topic it must be mindful of a relative importance of things, and its parts should have bulk and strength to accord therewith; that is, the paragraph in its interior structure needs to be proportioned."

AMPLIFYING IDEAS

"In the making of a plan, the course and movement of the thought have been charted out."

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This making of the plan is what has been expanded at important length in "Pictorial Composition" and likewise in the present volume covering the structural, decorative and linear bases of plastic art.

STYLE AND THE MAN

*"True as it is, that the style is the thought, it is equally true that the style is the man. No two persons have the same way of looking at things. Each writer (artist) imparts something of his own personality, the coloring of his spirit or his moods, to what he writes; so that the vigor of his will, the earnestness of his convictions, the grace of his fancies live again in a manner of expression that would be natural to no one else. This manner of expression moves in its individual lines of thought, begets its individual vocabulary and mould of construction, and is in fact, the incommunicable element of style."*¹

Adjustments of Style, and the Culture that Promotes Them

"Three factors are to be noted as necessary in the perfect adjustment of any style, or any quality of style, to its purpose. To satisfy these is the work of skill and calculation in any particular case; these accomplish their end, however, not as labored effort but as second nature; that is, the skill is so grounded and confirmed in the writer's (artist's) whole culture that the adjustment makes itself.

"It is the adjustment that recognizes the relation between style and thought. The culture necessary to the perfect adjustment of style to thought is the culture of taste. Taste is to writing (painting) what tact and good

¹ See "Pictorial Composition," page 211, "The Man in Art."

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breeding are to manners. Much of it may be native, the goodly heritage of ancestry and refined surroundings; but much of it is imparted, too, by one's companionship with cultivated people and with the best literature (art)."

Second—"Every subject of thought, especially every scholarly subject, acquires as soon as it is specialized, a vocabulary, a point of view, a thought-mould of its own."

Third—"The adjustment of the style to the writer's (artist's) self so that it shall be a true and spontaneous representation of his mind and character; the ability to make this so, is by no means a matter of course. The mind may be glowing with the beauty or greatness of a truth, and yet one's attempt to express it may result, with his best efforts, only in frigid and stilted language. He may in conversation be perfectly fluent and natural, may tell a story capitably or conduct an argument with spirit and point, and yet write a pedantic or lifeless style. The reason is that he has not mastered his medium of communication; the mechanical work of putting down his thoughts absorbs so much of his energy that he cannot be free with a pen (or brush). His power over expression needs to be so developed by culture, needs to become so truly a second nature, that his written words shall be a reflection of his truest self, mind and mood alike. Until such mastery is attained, his style belies but does not represent himself.

"Evidently here is where the culture due to training and practice comes in. The most limpid and natural-seeming style is simply the result of the finer art, which has become so ingrained as to have concealed its processes. Such art does not become unerring with the first attempt, nor with the second; it is the reward only of long labor,

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and patient subduing of the rebellious elements of expression, until they become an obedient working tool responding to every touch, and represent not only the writer's thought but himself, in all the rich endowments of his nature.

"Cultivation of literary tastes, of beauty, sympathy with men and affairs, of skillful workmanship in language; a pretty well-rounded culture, is thus laid out for men who would enter the domain of literary art. Such culture can employ, as belonging integrally to its fulness, not only a man's whole scholarship, however deep or various, but the power and effluence of his whole character."

Good doctrine for workers in any of the arts, and one especially emphasized by Ruskin and Hamerton. Herbert Spencer teaches that economy of means is the basis of style.

THE PRINCIPLE OF ECONOMY

"On seeking for some clue to the law underlying these current maxims, we may see shadowed forth in many of them, the importance of economizing the reader's or hearer's attention. To so present ideas that they may be apprehended with the least possible mental effort, is the desideratum towards which most of the rules above quoted point. When we condemn writing that is wordy—or confused, or intricate—when we praise this style as easy, and blame that as fatiguing, we consciously or unconsciously assume this desideratum as our standard of judgment."

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At this point the argument leans strongly toward that simplicity of utterance which is a vital principle of abstractionism in painting and sculpture.

"Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or listener (or observer) has at each moment but a limited amount of mental power available."

"To recognize and interpret the symbols presented to him, requires part of this power; to arrange and combine the images suggested, requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to recover and understand each sentence, the less time and attention can be given to the contained idea, and the less vividly will that idea be conceived."

It is probably for this reason that so much of the offerings of Cubism and Futurism fail before a wearied mentality.

"It is true economy to leave something for him to do; to set him by wise suggestion on the road of the thought, and know what to leave unsaid."

The importance of expression by suggestion is here advanced. See fuller discussion of this important point, Chapter on Suggestion.

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SUMMARY OF THE QUALITIES

"Corresponding to the main directions that a writer's (artist's) endeavors for effect may take, the qualities of style reduce themselves to three:—

Clearness, which answers to the endeavor to be understood;

Force, which answers the endeavor to impress;

Beauty, which answers the endeavor to please."

Here in three lines is epitomized Tolstoy's "What is Art."

FORCE

"The various features that go to give life and vigor to style we gather under the general name of force. Hence whatever imparts force to the style is something that gives a kind of shock or challenge to the mind, urging it to some centre of interest. The ways of doing this may be grouped under two general principles."

EMPHASIS, OR FORCE THROUGH ARRANGEMENT

"Antithesis, (contrast) which has been implied as an arrangement that promotes clearness by making one idea set off another, is an instrument of force, concentrating attention as it does on paired or contrasted elements and thus putting them into stress." (See Chapter on Contrast.)

A strong impression needs in most cases to be a quick impression. Hence one of the acknowledged promoters of force is an arrangement of structure which secures brevity; the pen and inks of Phil May or

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Charles Dana Gibson or the hard-hitting designs in three flat tones, express the epigrammatic force which appeals to us as a last analysis; it is the runner laying aside every weight, a reduction to the fewest terms.

FORCE BASED ON EMOTION AND WILL

"As related to the writer himself, force in style is the result and evidence of some strong emotion at work infusing vigor into his words. He realizes vividly the truth of what he says, and so it becomes intense and fervid; he has a deep conviction of its importance, and so it becomes cogent and impressive. Along with this fervor of feeling his will is enlisted; he is determined, as it were, to make his reader think as he does and to make his cause prevail. Every employment of word and figure is tributary to this." (Emotional Painting)

This point Tolstoy brings out as one of the most important in his theory of art. Art is emotion passed through thought. Witness it in the battle scenes of De Nieuville, who actually fought on canvas, or in any of the works of the great romanticists Gericault, Delacroix, Daumier, and others.

BEAUTY

"This third fundamental quality of style is supplementary to the others, that is, not ordinarily to be sought until first clearness and then force are provided for, and not to be cultivated at expense to them. Beauty, however, is just as necessary, and, broadly interpreted, just as universal as are clearness and force. It is the quality of

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style which answers to the endeavor to please." (pure art)

The artist need not set out to produce beauty. It is a result. When he conserves the principles of art beauty appears.

"All beauty is the finer accommodation of expression to the vision within."—Pater.

BEAUTY BASED ON IMAGINATION AND TASTE

"Beauty being the aesthetic quality, is preeminently the artistic. The best discipline for the aesthetic sense in style is familiarizing one's self with what is beautiful in literature and thought."

We frequently arrive at an individual style through the study of other men. When Joseph Pennell applied to the Century for his first job he was put to work copying for mere practice the pen and inks of Rico, Fortuny and Menzel.

THE ELEMENT OF REPOSE

"The word 'temperament' suggests the mood that controls the processes of composition; namely, that reserve power, that large repose of mastery, which forbids forcing any quality or device to its extreme, and which broadens the intellectual and emotional horizon to recognize the proper claim of all. The highest reach of good art is repose, that self-justifying quality wherein everything is obviously right, in place, coloring, and degree. If in any

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point the work is violent or unfit, there is lack of wise temperament somewhere; some element is forced at expense to others. And the only adequate adjuster of the qualities is something deeper than skill: in the last analysis it is a sound, balanced, masterful character."

In concluding this chapter I beg to reiterate the dictum of its first paragraph.

No painter or sculptor can read the foregoing paragraphs on Rhetoric without adopting most if not all of it into his own creed. It is a passport for each upon this Highway of Art. And again no layman can defend his non-interest in art for want of a critical basis. Indeed no student of art need buy a book on pictorial structure. Just take the old rhetoric and study it.

CONCLUSION : PART I

The purpose of this book is to call the attention of both the popular and the student mind to the importance of the principles of art. A comprehension of these should be regarded as the basis of any art career or any effort in the expression of the critical faculty.

The vague approach to these and the vaguer employment of them in both comprehension and practice of the *technical* student must be acknowledged to be the weakness of our educational system. For want of their apprehension both students and collectors of art occupy the position of the weather cock, elevated to

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pinnacles of enthusiasm but subject to every passing current and blown about by any wind of doctrine.

Were these established as the base line of every art-educational system a wonderful clarity as to the apprehension and practice of art would result. With these settled before the start, there would be no reason for doing one's thinking "in the middle of the road."

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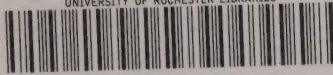
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